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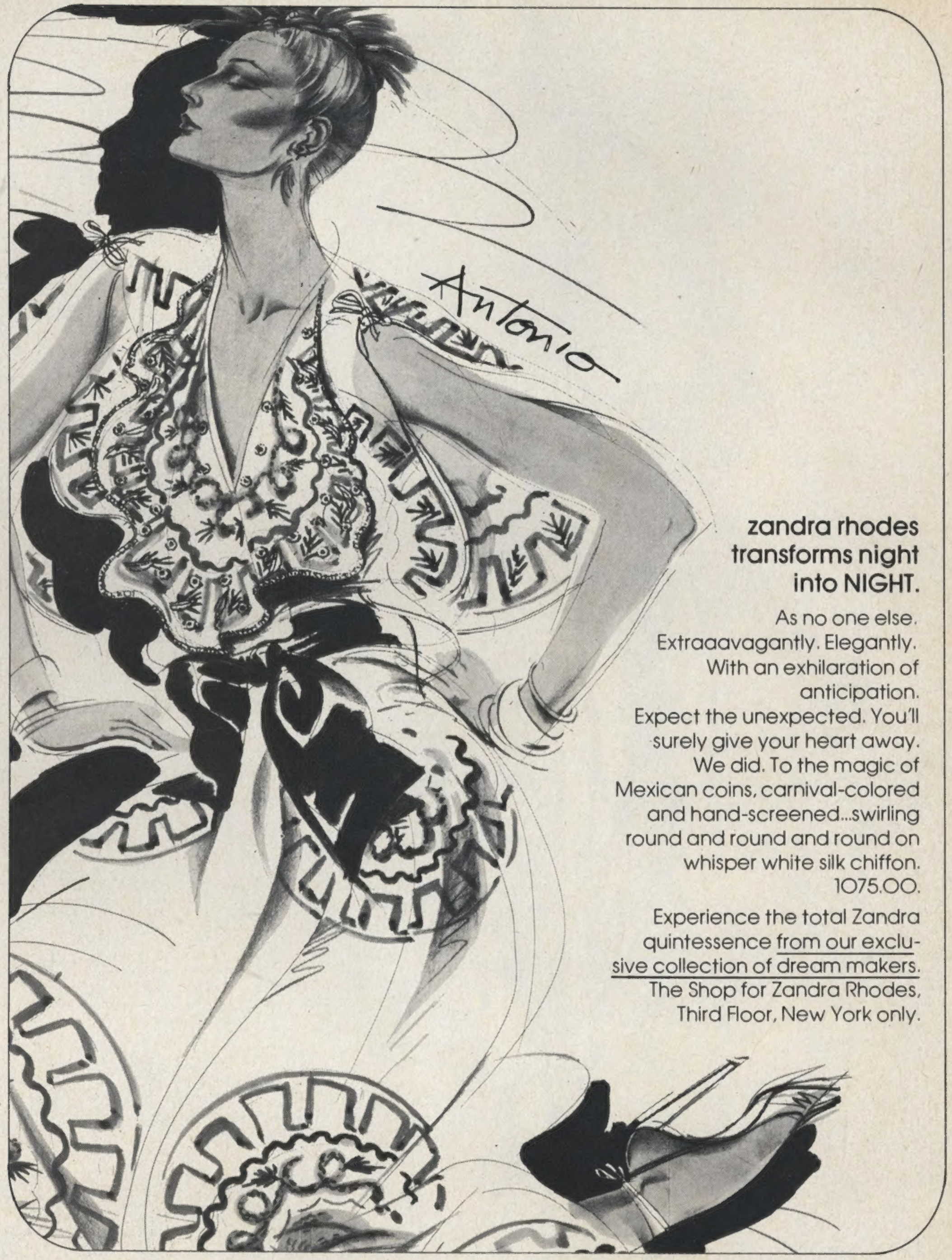
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OCTOBER, 1977 (INCORPORATING VANITY FAIR)

VOGUE®

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Editor's Note: *The advertising planned for pages 95-102 did not reach our press in time for this issue; you'll see these pages in November Vogue.*

BEAUTY ON OUR COVER Roseanne Vela and the key look of the new fall/winter Beauty Collections: the soft, casual sweep of hair, and the gilded brown/beige/berry makeup-coloring—here, from Chanel's fall makeup collection, Golden Moss eye shadow, Terra Cotta crème blush, and Burnt Russet lipstick. Makeup, Ariella; hair, Christiaan. (More Beauty Collections, pages 280–297; more hair, pages 276–279.) **FASHION P.M.** dazzle: Oscar de la Renta's gold-flecked, printed purple silk-chiffon blouse, ruffled at the neck and wrist, and an ankle-length skirt to match. About $978. Saks Fifth Avenue; Kaufmann's; Montaldo's; Lillie Rubin-South and West. Gold, diamond, and emerald earrings by Bulgari Danaos, Ltd. Photograph, Arthur Elgort.

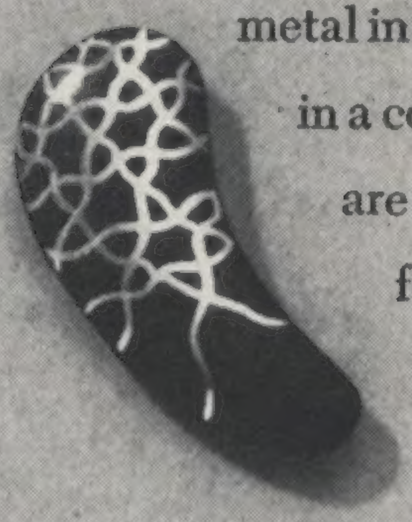
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ANGELA CUMMINGS' DESIGNS IN DAMASCENE

Damascene, the ancient jewelry technique of inlaying precious metal in iron, has been updated by Angela Cummings in a collection of hair accessories. All the pieces are made of black lacquered iron with twenty-four karat gold inlay. Combs: $44. each. Barettes: $32. each.



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Photograph by Peter Fink



Lord & Taylor

luxe

Anne Klein's dinner suit for black velvet nights. Smoking jacket with a flicker of jet buttons, 230.00 Flared skirt, 130.00 Blouse with a Victorian air, ruffled and tucked in sheer crepe the color of candlelight, 114.00 All rayon, 4 to 14. The Anne Klein Shop, Third Floor, Lord & Taylor, Fifth Avenue Coming soon--Lord & Taylor, Memorial City, Houston

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THE NEW-FACE HYGIENE

A beautiful life for your skin.

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Revlon Formula 2 Moisturizer. Revlon Formula 2 Cleanser.
New from the Revlon Research Group.

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The frost that's a lipgloss.

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ESTÉE daytime:

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with a whole new feeling...
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the ease of today.



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'ULTIMA' II - CHARLES REVSON

1977

Necklace and gown by Mary McFadden. © 1977 Charles Revson, Inc.



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CARDIN

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DO YOUR LEGS.

Givenchy introduces the first designer collection created entirely for your legs.

From the daytime leg, to the evening leg, from the cozy leg, to the dramatic leg, Hubert deGivenchy has created, for Round-the-Clock, an entire fall season of haute couture legs. (For not very haute prices, but in very couture colors.) From left to right:

Givenchy Body Smoothers. *The high fashion Lycra® spandex support pantyhose that hug you and smooth you. $5.95.*

500 G's. *The first couture signature pantyhose. $4.*

Givenchy Body Gleamers. *Givenchy's ultra-sheer, shining look, to light up your legs. $4.*

Givenchy Warmers. *To wear up, cuffed, or over your boots. $6.*

Round-The-Clock





All you need is
one beautiful drop
to know why Estée Lauder
was keeping
Private Collection Perfume
for herself.



Estée Lauder

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There is this woman.
And here is the fragrance that defines her: a melding of flowers and more flowers,
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We call it–Cabriole.



Cabriole
by Elizabeth Arden

Because there's never been a better, more rewarding time to be a woman.

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Natural Canada Majestic white mink coat edged in Arctic fox

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Exclusively at BONWIT TELLER
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in New York, N.Y



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GROSVENOR
CANADA

Exclusively at BONWIT TELLER
Grosvenor Fur Salon
in New York, N.Y.



Natural Princeton chinchilla jacket

GROSVENOR
CANADA

Photography: Barbieri

Exclusively at BONWIT TELLER
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NAN DUSKIN

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SAKOWITZ

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Of polyester taffeta from American Silk Mills.

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by Houbigant



(Incorporating Vanity Fair)

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You Write Us

When to scream

My congratulations go to Mr. Rex Reed who questioned the "good-naturedness" of the human race in his July review [in "What's News, What's Coming"] entitled "Summer, bloody summer," I have to agree, along with many others, that violence, crime, and vulgarity has simply gone too far on the movie screens. The time has come for the silent majority to scream out their wishes for this insane, bizarre "entertainment" to stop!

Please thank him for his "warnings." I will certainly avoid the films he mentioned and would like to add to his list *The Deep*, where a chicken is butchered and a claw from aforementioned is dipped in red blood and pressed against a woman's exposed chest and stomach. This film, which also included a near rape scene, was rated P.G., and I was embarrassed for the family with two pre-teen boys in front of us.

From the "Old School" &
Proud of It
Bakersfield, CA

Women in the money

Despite an encouraging introduction ["Do You Want $100,000" by William Flanagan, July Vogue], Flanagan finishes up rooted in the attitudes and assumptions that have been undermining the confidence of capable, ambitious women for centuries. The four examples he has selected are hardly representative of the experiences of the many women pursuing careers in business. It is notable that none of the women is successful in reaching $100,000; two are praised for swallowing their ambitions, the third is in effect criticized for ruining her marriage, and the last is partially successful because she changed her looks. This reeks of traditional values.

Indeed as women progress in business we can hope that they might avoid some of the pitfalls men have encountered, but there's also such a thing as safe *and* sorry.

Barbara A. Pletcher, D.B.A.
Sacramento, CA

Alternative spa-style

I am writing in response to your article, "Toughest Spa in America" [July Vogue]. Those interested in working their bodies and minds to the max in an environment of

(Continued on page 91)

7:59 P.M.

You've planned it well. Flowers, food, the fragrance you're wearing. Just one touch more: an inviting *whoosh* of Claire Burke Vapourri . . . to perfume the pulse points of your home. Spray with this spicy-warm scent of Pot Pourri and suddenly, it's in the air —the promise of a very special evening!



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the pulse points of your home

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Smooth, shining and silky. Enriched with hydrolyzed protein.
Each with a warm splash of color and the hint of adventure. Wild Wine,
Rendezvous Russet, Hot Crimson, Passionate Plum, Burnt Embers.

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EMBERS

Silksticks by Coty

PEOPLE ARE TALKING ABOUT...

fashion

When designers meet...
The status jog...
What to watch for next spring...
Carter in dreamland...
How a clothes pro spends money

At stores across the country, women are snatching up satin garters. Lingerie manufacturers report buyers can't get enough—of garter belts. Odd fact: Regular stocking sales show no fraction-of-an-increase. Question is: In these panty-hosed days, just what are all these gilded garters holding up?

Peg it on Carter's energy message or true liberation, but you can now buy a Halston "flannel" nightie....

The ballet mood—half Degas-romantic, half honest hard sweat—filtering down and deeper from an evening's entertainment to the way to stay in shape—even to an attitude of at-home dressing: the softest flat ballet slippers, cozy-knit legwarmers, leotards. Retail response? Among others, the new Covent Garden Dance Centre shop at Bergdorf Goodman—crayon-bright tights, leotards from England; at Henri Bendel, legwarmers—hand-knit by a young woman who can then go out and take *her* dance class....The odd charm of strong and eccentric colors—put together in accessories, separates, uneven textures: mustard with wine and violet; deep peacock blue and apricot; chartreuse anchored with olive and brown....What a fashion editor couldn't live without: This season, with almost limitless and—face it—expensive choices, here's what one woman who loves clothes—and knows clothes—put *her* money on: Suède big dress; tiered skirt; wool dirndl with petticoat underneath; a couple of oversized, heavy-knit sweaters; poetic blouse; narrow, peg-legged silk evening pants; narrow corduroy pants; boots; *lots* of wrap-and-tie accessories....When *The Wiz* becomes a movie—Diana Ross and co. are filming now—the yellow brick road will be paved, at least in part, by U.S. designers: Halston, Bill Blass, Norma Kamali, Oscar de la Renta, Ralph Lauren, Stephen Burrows, Scott Barrie, Mary McFadden, Ronald Kolodzie, Fernando Sanchez, and Zoran are creating costumes, plus fur-makers Alixandre and Ben Kahn. Joel Schumacher—the movie's tall, rangy screenwriter and man behind this *Wiz*ardry—says, "The clothes are thrilling, wonderful, brilliant, spectacular. There's never been anything like it!" The American institutions meet up for only one sequence, but it's "a comment on fashion and status." So are the credits....

"The clothes are thrilling, wonderful, brilliant, spectacular. There's never been anything like it!"

—SCREENWRITER JOEL SCHUMACHER, ON DESIGNER COSTUMES FOR "THE WIZ"

Geoffrey Beene's and Mary McFadden's clothes are most definitely other-directed; Beene's are pared-down, very wearables, McFadden's, sculptured birds of paradise. Where do they go for discovery? For the moment both, oddly enough, face East. "Inspiration for my jewelry," said McFadden, "comes from ancient civilizations, and the proportions are based on Han Dynasty jade. The clothes are truly a figment of fantasy. The color range is based on Paul Klee, on the colors of the Ming Dynasty, and on the Tokugawa collection [of Nōh robes and masks.]"

"I just finished my second trip around the world," said Geoffrey Beene. "The serenity I found in Bangkok you so rarely experience, and I want to bring that to my collection. I always begin with color. Then fabrics. My new color—indigo blue—I found in a snuff bottle in the Orient.. "

Do you have a Puma personality? An Adidas ego? October 23 is the New York City Marathon, and if you're about to hit the pavements for a pure physical/spiritual experience, you'd better check your feet: The latest game, when runners meet, is rating sneakers—like hubcaps—as they blast by....The fashion for waters—Perrier, Evian, Apollinaris, and late-bloomers Spa Reine from Belgium and Badoit from France—is swelling toward a flood. Importers to America report a rise in sales—up to 100 percent for some brands—of bottled H_2O's. Newest water rage? The office-institution water cooler, now gone homegrown: A Chicago manufacturer has just come out with a cooler small enough for kitchen-counter tops and odd-sized European bottles....

Easiest introductions start with statement T-shirts. In L.A., the hot instant-identifier? "A woman without a man is like a fish without a bicycle." ...The message watch looks to be winding up again, and every pop time-teller now is soaring-off with the Superman watch. O.K., so long as it doesn't run faster than a speeding bullet.... If you're into watch-ing more earnestly, Seiko Time Corp. has a new digital with an alarm; also a digital watch, for international types, that tells the hour in twenty-one cities. Pulsar's digital comes with a mini-calculator. For inner-orienteds, there's a model that will read pulse rates. Time, too....

There's a quality feeling for fabric going down these days, and the big move is to softness. To more defined textures. Natural fibers. Open weaves. Fluid fabrics that slide across the body. It's color that gives the impact and decides what the cloth is made into. For winter/resort, fall's printed challis and mohairs are easing into wool voiles, silk marquisette, silk gauze—sophisticated materials that a whole acetate/polyester generation has never known. Signs say the fabric to watch for, come spring '78, is cotton damask. Not unlike your mother's best tablecloth, but updated to the thinnest, softest, lightest cotton—part of the pretty, flirty mood that's coming for spring/summer....

How can you tag the word "jewelry" equally to a Van Cleef ribbon of embedded diamonds as to a thong-and-amber-rock affair? There's a vocabulary problem in jewels these days, when a bracelet can also be a belt, neckpiece, and hair-tie. But whatever you call it, there's a new inventiveness and cloth-like move to adornment—and two clear directions: one pagan-like, playful, textured; the other classic, sleek, refined. The choice? As far apart as chunks of burnished metal or traditional diamond baguettes made up by Bulgari into the most modern jewelry in years....

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WHAT'S COMING

A great three-hanky movie...TV shows you want kids to see...joyful art...the craziest inventions ever ...the story of a man who thought he was Groucho Marx



Al Pacino and Marthe Keller in "Bobby Deerfield," above: Keller flies away to Movie Heaven, but not before she steals the movie

Movies

By Rex Reed

Bobby Deerfield
Directed by Sydney Pollack, starring Al Pacino and Marthe Keller

Bobby Deerfield brings manna from Heaven to filmgoers starved for a good tear-jerker. Based on the old soap opera *Heaven Has No Favorites* by Erich Maria Remarque, *Deerfield*'s about a racing car driver from Newark, New Jersey, who meets a dying girl in a sanatorium in the Swiss Alps and learns how to live. Bobby, played with intensity by Al Pacino, is restless, indifferent to those who love him, emotionless as a frozen waffle. The girl, played with comic exuberance by Marthe Keller, screams in tunnels, asks a million irritating questions, says whatever's on her mind.

Both of them are racing through life faster than a Maserati. He measures, sips, and holds his neurosis in; she flies, takes risks, lives life to the hilt. In the end, she flies away to Movie Heaven, while he remains hopelessly grounded; but in true movie-cliché tradition, Deerfield learns that loving and losing is better than never having loved at all. The resemblance to the *Love Story* "Love means never having to say you're sorry" theme doesn't end there. He's petulant, self-centered, vain, anally retentive; she's the cursing kook. Her vitality is a good contrast to his brooding hostility; but, unfortunately for Pacino, it also allows Keller to steal the picture.

If anyone goes away from *Bobby Deerfield* still able to talk rationally after the marzipan glaze, the talk will center around Marthe Keller. Locked away in mannish tough-girl roles in *Marathon Man* and *Black Sunday*, this cunning *strudelkin* breaks loose in *Deerfield*. Her capricious laugh, her infectious glance, her impeccable timing light the screen, while Pacino is left glowering in a corner waiting for the bell. Sydney Pollack's generous direction gives Keller room to grow, and the movie is sensitively and intelligently made.

I don't want to carp, but why didn't anyone tell us what she was dying of? We know that when Pacino touches her hair in bed after she's asleep, it falls out in bunches. But what has she got? The Ali MacGraw Movie Disease? *Bobby Deerfield* is light on clinical and psychological details but heavy on acting bravura. Marthe Keller saves the movie before the movie saves her.

Gizmo!
Directed by Howard Smith

Gizmo! is a funny, fresh documentary about inventors and their inventions through the ages by Howard Smith, a *Village Voice* columnist who, with Sarah Kornochan, produced and directed *Marjoe*. Smith spent three years compiling the footage, poring over film clips from around the world, and rifling through archives; the result is a dizzying series of comic explosions showing zany inventors and their Rube Goldberg schemes for getting rich quick: magnetic fishing poles that suck up fish; dummies in cars to discourage hitchhikers; a man who pulled himself through a tennis racquet; another man who pulled an airplane with his teeth; a tree-stump saxophone played with Coca-Cola bottle caps; cars that run sideways and backwards—thus eliminating the problem of parallel parking. I adored the human flies scaling walls of skyscrapers, the instant whiskey distilleries, the electric spoons to turn spaghetti, and the commuter air-taxis with ejector seats—accompanied by parachutes—that drop you out over stops on the Long Island Railroad. My favorite: a neck-deep swimming pool in Budapest through which a line of suckers walked fully clothed and emerged, on the other side, with their apparel dried and dry-cleaned. *Gizmo!* is more than a documentary. It's a salute to all dear loonies whose dreams may not have improved our world, but always have left us laughing.

Books

By Allene Talmey

Aristotle Onassis
By Nicholas Fraser, Philip Jacobson, Mark Ottaway, and Lewis Chester (Lippincott)

The nonsense, the mythology, the fakery in the Onassis story have been drained intelligently out of this biography of the captivating, small, dark, laughing, resilient, brilliant Greek Rich Man with whom the world press had an obsessive romance. To write this book, its four authors, all on the staff of *The Sunday Times* in London, used two hundred interviews taken down in ten countries. Among the recipients of the authors' gratitude are officials of the U.S. Justice and State Departments, FBI, and CIA.

Unsparingly, the book goes into the Byzantine oil-tanker deals, the fabled extravagance, the mistresses, the pathos, the twists of power, the trysts of passion, the practical jokes, the shipping rivalries, the wives, the adored young son dead in a plane accident, the last disappointed years with eyelids held up by tape, and the final plea to the doctor: ". . . please practice *thanatos* [death] on me."

Born January 20, 1906, in the Greek quarter of Smyrna, Turkey, Aristotle Onassis, at seventeen, borrowed steerage fare to go from Athens to Argentina. He landed with a few hundred dollars which, in time, he built up to some $500 million. What he spent that money on is only part of the fascinations of this gorged book. Charming, seductive, solicitous to world leaders, Onassis made many of his deals with politicians or heads of state. Some he just took for joy rides on his yacht, *Christina*.



UPI

Aristotle Onassis, in 1955: A "laughing, resilient, brilliant Greek Rich Man" demythed

Among the more delectable anecdotes in this book is one about President Charles de Gaulle, who said of the radiant Jacqueline Kennedy, then on an official visit to Paris with President Kennedy: ". . . she's unique. I can see her in about ten years

(Continued on page 52)





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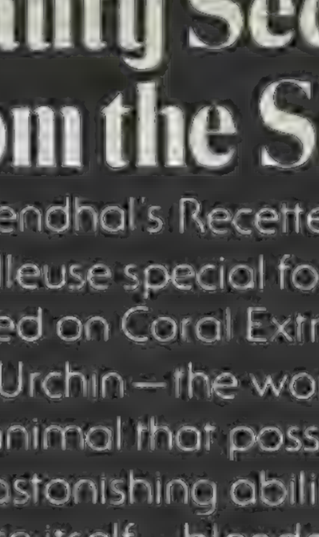
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WHAT'S COMING, WHAT'S NEWS, WHAT'S GOOD

from now on the yacht of a Greek oil millionaire." He was almost right. Within eight years she had become the bride of Onassis, honeymooning on the *Christina*. Before that, the authors describe the marriage contract, a rather simple document: Mrs. Onassis to receive $3 million outright, with $1 million each to her children. After his death, she would be given $150,000 a year for life (the same amount she would no longer receive from the Kennedy trust).

On March 15, 1975, Onassis died with only his daughter by his side. To chronicle that life, the four authors cross out many of the best legends, inserting the far more sensational story of a witty, laughing wheeler on an international scale who enjoyed almost to the end one of the world's largest fortunes, one he had built himself in rivalry with his father, Socrates Onassis, a banker and rich merchant only in Smyrna. Aristotle won.

Madder Music
By Peter De Vries (Little, Brown)

In this double-peach novel, Peter De Vries delivers a singular record of the phenomenal flight of Bob Swirling into the comfortable delusion that he is Groucho Marx with greasepaint moustache and eyebrows, crouching, loping after nurses. He is not Julius Marx, son of Minnie, but the Groucho caricature created by, among others, S.J. Perelman and George S. Kaufman. Uncorked, fizzing, but calm, happy, his own tranquilizer, Swirling was brought to this looniness because he was "unfit for either marriage or adultery, being restless in the one and remorseful in the other. . . ."

The strain, the stringent rules of both give De Vries a farcical pulpit from which to swing out puns, metaphors, verbal assaults. Freed of Groucho at a sanitorium, Swirling, who learns nothing from experience, slips into another marriage, another mistress, eventually eloping into delectable madness. He pulls on lemon-yellow kid gloves as he murmurs, gravelly, "Well, my little chickadee."

No Laughing Matter: The Autobiography of a WASP
By Margaret Halsey (Lippincott)

A remarkable, salty, honest self-portrait, *No Laughing Matter* exhibits significantly the claw marks left on Margaret Halsey just by being a WASP—a White Anglo-Saxon Protestant, an endangered species. Although she possesses a chilly fund of common sense, she manages her life with extraordinary carelessness, a life that includes two husbands, two divorces, one adult daughter, a nervous breakdown, years of abusive alcoholic rages, an eleven-year bout with agoraphobia (total panic if she had to leave her house), prodigious success in 1938 with her first book—the funny *With Malice Toward Some*. She followed it with five more books of uneven fortune.

Simultaneously, Halsey gives an acute sense of some of the political history she has lived through. A writer of furious political polemics, a shrewd political analyst, she always knew what was happening in this country after World War II: the growth of "lawless enforcement of the law, selective morality, and the one-trait personality." A stalwart, unique, heartbreaking book.

Art

By Barbara Rose

Henri Matisse Paper Cut-Outs
National Gallery of Art, Washington, DC; through October 23

The late works of Henri Matisse—referred to as *découpages* or *papiers coupés* because they were cut out of colored sheets, paper-doll style—were perhaps the single greatest influence on American art of the 'sixties. The finest examples of the decorative possibilities of modern art, Matisse's cut-outs stand as a last burst of youthful *joie de vivre* on the part of an aging artist who, after a dramatic operation in 1944, felt he had been reborn and decided to celebrate.

Free to pursue a new style that had much in common with the ornamental, decorative styles of Romanesque, Byzantine, and Islamic cultures, Matisse created joyful, undulating shapes in brilliant flat colors perfectly suited to tapestry and to architectural decoration. In fact, the source of a number of his cut-outs were studies for stained-glass windows and vestments for the Chapel in Vence, France; another great cut-out, *The Swimming Pool* (purchased last year by The Museum of Modern Art), was designed to decorate his dining room.

Now these breathtaking works, starting with Matisse's 'thirties small-scale experiments inspired by book illustrations and

(Continued on page 54)

Henri Matisse's "Femme à l'amphore et grenades," 1953: paper cut-outs and a last, youthful burst of joie de vivre



National Gallery of Art, Washington, DC, Ailsa Mellon Bruce Fund

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BOTTEGA VENETA

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concluding with the monumental architectural decorations of the 'fifties, can be seen together for the first time in a comprehensive exhibition at the National Gallery. From Washington, the show—a must on every level—travels in November to The Detroit Institute of Arts, then to The St. Louis Art Museum, January 29–March 12.

Cézanne: The Late Work
The Museum of Modern Art, New York; through January 3, 1978

Also focusing on the mature years of a master, The Museum of Modern Art exhibition of Cézanne's late paintings, drawings, and watercolors is particularly apposite now that so many younger artists, rejecting the flat, decorative art of the 'sixties that evolved out of Matisse's cut-outs, are re-evaluating the origins of modern art and finding new inspiration in Cézanne's shifting space and perspective.

That Cézanne's art represents the turning point for modernism and the source of the crucial ideas for Cubism was acknowledged not long after Cézanne's death in 1906. The archetypal artist's artist, Cézanne was, in life, jeered at by the public but canonized by generations of artists, beginning with his own teacher, the Impressionist painter Pisarro, who generously admitted having been influenced by his former student.

With this reappraisal of the significance of Cézanne's difficult, enigmatic late works, MOMA stimulates contemporary art, returning to its original function as the educator of the New York avant-garde and discarding, for the moment at least, the role of taste-maker or trend-setter, for which it has seemed so ill-suited.

Collecting

By Judith Goldman

Paperweight passions

The first paperweight collectors were women. Colette kept paperweights in her apartment. Queen Mary reportedly inherited hers from Queen Victoria. The first serious collector was Mrs. Applewhaite-Abbott, an English lady who, between 1900 and 1938, accumulated several hundred weights, spending only two shillings on some of them. In 1952–1953, Sotheby's sold the Applewhaite-Abbott collection for £25,000, and *The Times* of London began reporting paperweight prices.

Women have formed two of the world's best collections. Over four hundred of the glass weights and objects in The New-York Historical Society were the passion and bequest of Jennie H. Sinclair. In Neenah, Wisconsin, Evangeline H. Bergstrom wrote the pioneer book *Old Glass Paperweights* as she amassed many of the twelve hundred pieces that are today the focus of the John Nelson Bergstrom Art Center and Museum.

Although royal ladies — including the Empress Eugénie, Emperor Maximilian of Mexico's ill-fated Carlotta, and Argentina's Eva Perón—have fancied them, paperweights are not particularly feminine. The classic glass weights, made in France between 1845 and 1855 by the Clichy, Saint Louis, and Baccarat factories, hold and magnify silent color. Their mystery suggests time spent and time captured. But until the Applewhaite-Abbott sale proved them profitable and the 1954 Cairo sale of ex-King Farouk's massive collection marked them masculine, these objects were not considered a serious acquisition.

Since then, interest has increased. Classic French weights, English weights from George Bacchus & Sons, and American weights from Boston & Sandwich Glass Co. and the New England Glass Co. steadily have grown rarer. Real-estate investor Arthur Rubloff recently gave his distinguished collection to The Art Institute of Chicago. Great weights still come on the market. Last spring, Paul Hollister, a New York painter and paperweight authority, sold his collection at Sotheby Parke Bernet, New York. And on July 4, in London, a leading French collector sold an extremely rare Clichy Convolvulus-bouquet weight for £30,000, setting an auction record.

Nineteenth-century American globes are still relatively inexpensive. And contemporary weights by American craftsmen are currently most spectacular. George Thiewes's opaque colored-glass balls at The Glass Store in New York may well be tomorrow's Clichy and Saint Louis.

MORE COLLECTING:

Paperweight dealers: In New York City, Louis Lyons, Leo Kaplan. In Paris, Roger Imbert, René Boisgirard. In London, Patricia K. McCawley, at Spink & Son, Alan Tillman. Franklin Schuell in South Bend, IN; Lawrence H. Selman, Santa Cruz, CA; the De Waters, Staten Island, NY.
Paperweight buys: The Glass Store in New York has hand-painted plates, crystal hyacinths, mimosa, dachshunds, and contemporary paperweights. Prices range from $6 to $1000.

Taxes

By Julian Block

Married, but single...

Tax rules favor married couples, and joint filers usually pay lower taxes than singles or heads of household. But marrieds don't always come out ahead in their taxes. For example, a couple who break up and want to file separate returns may be in for an unpleasant surprise: marrieds who are not yet divorced or legally separated but are filing separately pay higher taxes than joint filers, singles, or heads of household.

Fortunately, the tax rules also provide a way for couples to avoid this trap. Either spouse or both can cut taxes by using the lower rates for single persons if they meet each of these four tests:

(1) File separate returns.

(2) Maintain as his or her home a household that, for more than half the taxable year, is the principal home of a child or stepchild for whom the spouse is entitled to claim a dependency exemption.

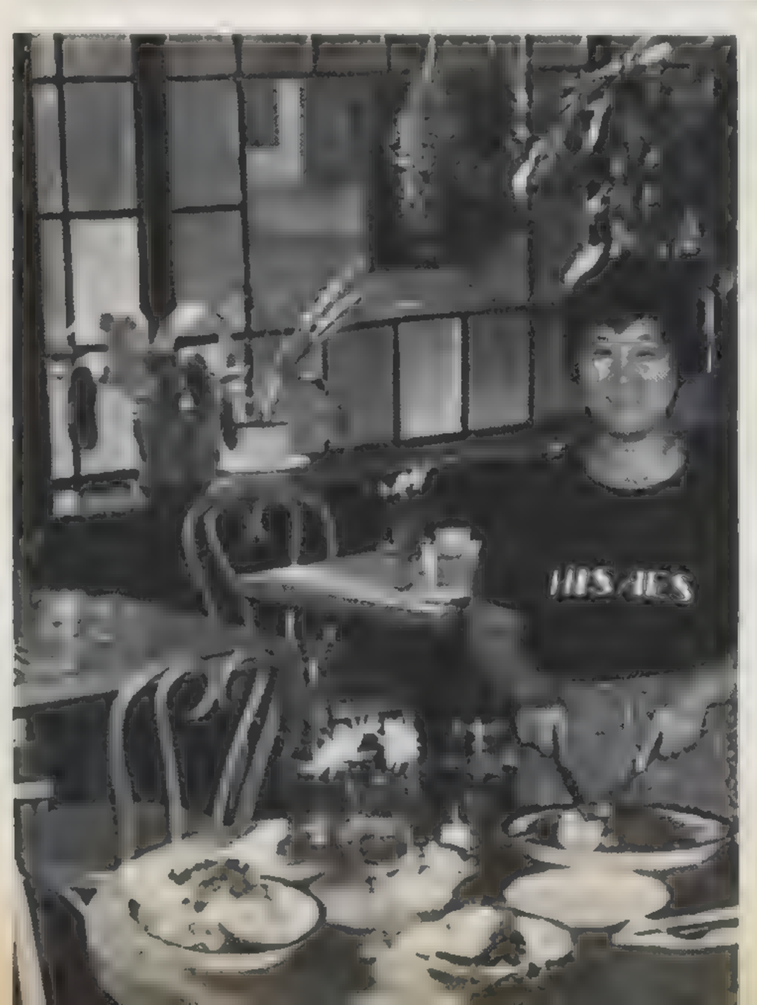
(3) Furnish more than one-half the cost of maintaining the household.

(4) Do not have the other spouse living with him (or her) during any part of the taxable year.

There's an even better tax break if either (or both of you) pass the four tests and also qualify as a head-of-household; then, you can use head of household rates which are lower than singles rates. But the qualifying tests for head of household are slightly harder: you must maintain your home as the principal place of residence of the child for the *entire* year, rather than just half the year.

Note also that when a couple separate and each takes a dependent child, each spouse can file as a head of household.

(Continued on page 56)



Where to eat now: Hisae's Fish Place

Fish, a marvelous source of protein, lower in fat content than most meat, is quick to cook but tricky. Fishy tricks? Mrs. Hisae, a small, compact, food-intense Japanese woman, knows them all, and then some. Who is Mrs. Hisae? She is a burgeoning force in Manhattan's frenetic restaurant life. She made three-star news with Hisae's Place down on Cooper Square. Now, she's doing it again on Hudson Street, the booming westerly gastronomical margin of Greenwich Village. That's where you will find Hisae's Fish Place (*left*, Mrs. H. in her new "Place").

What's unique about Hisae's Fish is the food. Mrs. H. has made no attempt at fancying up the robust premises, lowering the outrageous decibel count—but what she dishes up is delicious—and it's fish, fish, fish. Much of it served in its original, fresh-from-the-market, natural shape and most of it nostalgically Japanese: shrimp (big but sea-salt tender) with Oriental vegetables—very crunchy; whole (the portions are gigantic) brook trout steaming with fragrant black mushrooms and a just-right profusion of sesame seeds.

Then there are the desserts—they are the most lavishly American in town: fresh-fruit cobblers and pies, chocolate confections—all with lashings of unadulterated whipped cream, huge macédoines of fruits in season. And, incredibly, the price is moderate.—L.L.

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Would You Love to Look Younger to Your Husband?

Ever since your husband started playing tennis again and his step became springier, was the secret wish there? When you found yourself suggesting little candlelit dinners and feeling almost absurdly romantic, you



probably knew for sure that you'd love to look younger to him, just as he's looking younger to you.

At a moment like this, how lucky to discover the secret of a mysterious beauty fluid that can help you look younger by creating a moist climate for your skin. This secret, shared by enlightened women around the world, is known in the United States as Oil of Olay beauty lotion.

Oil of Olay quickly penetrates your skin, without a greasy feeling, to help maintain its natural moisture balance and ease dryness. That's very important, of course, because dryness can make those age-telling little wrinkle lines more noticeable. (If you've glimpsed them in the mirror, you probably felt the pang every women feels at the thought of looking older than she likes.)

You gentle light and silky Oil of Olay on your face and throat. Almost at once, your skin drinks in the wealth of pure moisture, tropical oil and precious emollients. Your face becomes softer to the touch. The little lines show less. And, surprisingly, the luminous look you thought had vanished birthdays ago is back. Will others see the difference? Your husband may be the first to notice. How will you look to him? How will he react? Those are pretty exciting things to find yourself wondering about.

If you're like most dedicated users, you'll want to make the mysterious beauty fluid a part of your beauty care twice a day. At night, smooth it on for a deliciously silky feeling as your skin benefits into the night. In the morning, apply Oil of Olay again for a fresh start under your cosmetics. (Because Oil of Olay is so fast-penetrating and non-greasy, you'll love it under makeup.) Use the beauty fluid at other times, too. Whenever your face feels as though it's having a dry spell, let Oil of Olay create a dewy climate for your skin and watch the bloom come back.

Would you love to look younger to your husband? It's easy to ask yourself that question when Oil of Olay is there to help.

Beauty Secrets

If you're feeling and looking a little frazzled after a long day of shopping, take a break. Feet up, dampened pads on eyes, and a lovely sleeking of Oil of Olay on face and throat. Play a record, sip a cooling beverage and think romantic thoughts. What a pleasant prelude to his homecoming.

* * *

When you and your husband are on a weekend car jaunt exploring the countryside, your skin can begin to look dry. Why not pack a bottle of Oil of Olay in your tote bag. Smooth on the beauty fluid before you get to that charming inn for lunch. You'll arrive fresh-faced and radiant enough for lunching outdoors in the sunlight.

* * *

Being alone together, not even talking, can be the most intimate of times. The next evening he's listening to music and you're reading, pamper your face with an extra application of Oil of Olay. It's nice to know that because Oil of Olay doesn't leave a greasy look, he'll see only a lovely, dewy glow.

* * *

A few aches and pains after a thorough workout? A muscle-relaxing soak in a hot tub is probably a good idea. That's an ideal time to lean back and re-read one of those improve-your-sport books (maybe you'll discover something you've been doing wrong!). It's also a perfect time for an additional application of Oil of Olay® on your face and throat. And if you really want to feel self-indulgent, sleek the beauty fluid over your entire body when you step from your bath.

WHAT'S COMING, WHAT'S NEWS

Sports

By Kay Gilman

Second-wind success

We're discovering this year that there *is* success and stardom after thirty in the world of women's sports, even at the most supercharged levels. Setting aside competitive swimming, where eighteen-year-olds are considered a shade over the hill, women with maturity and—yes—a certain amount of mileage are demonstrating just how their games should be played.

Prime example: Virginia Wade, thirty-two, the redoubtable Briton who finally conquered Wimbledon on her sixteenth try by putting together a flashing display of precision tennis to dispatch, in the semifinals, the seemingly immutable defending champion, Chris Evert, and then by going on to defeat the robust Dutch woman Betty Stove in a nerve-wracked final.

Another woman who took the slow climb to the top in a speedy profession is Shirley (also known as Cha Cha) Muldowney, who can now claim the title of fastest drag-race-car driver in the world. A diminutive thirty-seven-year-old brunette, Shirley drives dragsters for a living, zooming over raceway strips at blistering speeds. Last May, English Leather Racer Shirley surpassed the world's record with a run of 253.52 miles-per-hour. In July, Shirley, a twelve-year racing veteran who fought for five years to obtain a license to drive dragsters, took the Top Fuel title, the Indy 500 of drag racing.

In the more subdued arena of the women's golf tour, it's, again, the old pros with the patina of experience who are packing away the season's purses. The all-time leading money-winner on the LPGA tour, Kathy Whitworth, thirty-eight, whose career lately had been in an eclipse, came back with a vengeance in '77, taking, among others, the Colgate-Dinah Shore Winner's Circle Championship, the richest and most prestigious title in women's golf. Leading the tour in money earnings: feisty Judy T. Rankin, thirty-two and the mother of a nine-year-old son, who has been striding the fairways for a living since she was seventeen; and big-boned, thirty-eight-year-old slugger JoAnne Carner. Instead of winding down athletic careers, women are showing that thirty is when a long-simmering act gets itself together—and goes.

MORE SPORTS:

Steeplechasing: Each October, one of the most picturesque of Anglo-American pastimes, the steeplechase race meeting or, as it is sometimes called, the hunt meet, comes into full flower. October 5 and 8 is the Big Daddy of them all: the Rolling Rock Races in Ligonier, Pennsylvania; from there, it's the Middleburg Fall Races in Middleburg, Virginia, on October 15; the Monmouth County Hunt in Red Bank, New Jersey, on October 22; and the Essex Race Meeting in Far Hills, New Jersey, on October 29.

(Continued on page 63)

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WHAT'S COMING

WHAT'S NEWS, WHAT'S

Tv

By Diane English

Kid power

There's a new look to children's television, brought on, in part, by public pressure and by a hint of network conscience. It took public television to prove that a child can be entertained and informed at the same time; and *Sesame Street, The Electric Company*, and *Mr. Rogers' Neighborhood* have gone on to spawn even more successes such as *Rebop, Zoom,* and *Infinity Factory*.

Now, slowly but surely, commercial television is following suit. All three networks employ educational and psychological consultants to help in the development of programs, although characters like Dynomutt, the Robonic Stooges, and Kaptain Kool and the Kongs still roam the screen. The nitwit-type shows, however, occupy less than half the offerings. Kids need their share of escape, too.

"Regulations imposed on children's programming are the most stringent in television," says Izzy Miller, a CBS kid-vid executive. "Flash Gordon and The Green Hornet would never get on the air today."

"Saturday morning violence is not a factor anymore," according to Irwin (Sonny) Fox, vice president of children's programs at NBC. "We're not so much concerned with what we can take out of a show as with what we can put in that's enriching, that teaches values and attitudes."

An ABC press release describes their *The All New Superfriends Hour* as ". . . an animated pro-social comedy adventure series [which will include] health and safety tips, demonstrations of crafts which can encourage child imagination, and decoder clues to invite participation in deductive reasoning." One can only hope that kids can learn enough to resist the Saturday morning junk food and toy commercials.

Here's what's new or noteworthy in children's television:

ABC

ABC Afterschool Specials (two weekday afternoons each month): Now in its sixth year, this multi-award series returns with seven new programs and seven encores. Slated for the new season: *Michel's Mixed-up Musical Bird,* an animation based on a true story of Michel LeGrand as a young man.

Mikhail Baryshnikov, left; Twyla Tharp, right: "Making Television Dance," on PBS



ABC Weekend Specials (Saturdays, 12:00 P.M.): The package includes *ABC Children's Novels for Television,* a continuation of *ABC Short Story Specials,* and ten repeats of *ABC Afterschool Specials.*

CBS

In the News (at half-hour intervals Saturday and Sunday mornings): Mini-news spots for children produced by the CBS News department.

The CBS Festival of Lively Arts for Young Children (one or two Sundays each month, 5:00 P.M.): New programs in this outstanding series include a tour of the National Gallery of Art conducted by CBS correspondent Andy Rooney, a portrait of Charles Dickens, *Young People's Concerts,* and an encore of *Henry Winkler Meets William Shakespeare.* Late time slot encourages parents to watch.

The Winners (second Thursday of each month, October through June): This new series documents the positive accomplishments of a variety of U.S. children.

NBC

The NBC Junior Hall of Fame (Saturdays, 8:57 A.M., 11:27 A.M., 12:27 P.M.): Young achievers through the U.S. are featured in ninety-second on-location film spots.

Special Treat (monthly, Tuesdays, 4:00 P.M.): Five new productions and three selections from past seasons make up this award-winner series. Encores will include Emmy-winner *Big Henry and the Polka Dot Kid* and *Luke Was There.*

PBS

In addition to its quality children's programs, PBS this season offers two new series designed for family viewing. *Parent Effectiveness* (check local listings): Though not produced for children, this series aims to have a positive effect on the nation's kids; through dramatization, role playing, and location filming, the programs demonstrate how to be a better parent.

The Best of Families (debuts Thursday, October 27, 9:00 P.M.): This is the first adult and family production from the acclaimed Children's Television Workshop. The nine-part series tells stories of three fictional families living during the turbulent final two decades of the nineteenth century.

MORE TV:

Making Television Dance, Making Television Dance (PBS, October 4, 8:00 p.m.): Twyla Tharp, who is one of the most innovative American choreographers, has produced, with a little help from her friends, a most fascinating look at the artist at work. At the invitation of The Television Laboratory at WNET/13 in New York, Twyla created "Country Dances" specifically for television, while filmmaker Joel Gold documented the process on videotape; the original work, danced by Tharp and Mikhail Baryshnikov, and the documentary material have been woven by editor Aviva Slesin into sixty very engaging minutes.

The Dick Cavett Show (PBS, debuting October 10, 11:00 p.m., check local listings): Dick Cavett returns to television with a weeknightly thirty-minute interview series. The program should be, like Cavett, unashamedly entertaining, and promises to delve into issues with "important personalities." "I'm especially pleased to be doing this on public television," says Cavett. "I've checked its references and it comes highly recommended."

Sounds

By David Sargent

Mozart: Symphonies
Concertgebouw Orchestra, Amsterdam, Josef Krips, conductor (Philips)

Where one chooses to mark the point at which Mozart stopped writing juvenilia and started producing mature symphonies is, necessarily, arbitrary. Yet *Symphony No. 21,* completed when he was sixteen years old, seems to be—except in those dutifully recorded sets of all of Mozart's symphonies—the first work that has consistently interested well-known conductors.

In the last years before his death in 1974, Josef Krips, the Viennese conductor who led the San Francisco Symphony during the 1960's, was busily engaged with the Concertgebouw in recording all the Mozart symphonies from No. 21 onward. Now, all of them except for Nos. 31 and 38 have appeared; and, while not necessarily the "best"—especially if you prefer the stern rigor of Karl Bohm's conducting—Krips knew how to bend with the grace and sensuality of Mozart's inspiration, and he never allowed sentiment to override energy. Here, the Dutch orchestra plays up to its considerable reputation, and the sound is warm and clear.

Crystal Gayle: We Must Believe in Magic
(United Artists)

Crystal Gayle is emerging with exhilarating rapidity from the shadow cast by her older sister, Loretta Lynn. Already one of the nation's most popular country singers, she is busily broadening her horizons in a manner vaguely akin to Dolly Parton. But whereas Dolly Parton's imagination is strange, a bit vulgar, and ultimately brilliant, Miss Gayle's is more conventional and more overtly pop.

What Crystal Gayle shares with Miss Parton, besides stylistic ambition, is an absolutely marvelous voice: Miss Gayle has a full-throated pop soprano that's matched, in the world of either country or pop, only by Linda Ronstadt's. She also has a superior gift for convincing phrasing. The only odd thing about her career is that she hasn't made much effort to appeal beyond the country market in terms of personal appearances and promotion. That will come.

Ives: Symphony No. 4; Central Park in the Dark
Boston Symphony Orchestra, Seiji Ozawa, conductor (Deutsche Grammophon)

Ives's unique blend of musical patriotism, populism, craft, and idiosyncratic brilliance can be heard to no better advantage than in the pieces and performances on this disk. The symphony in particular, with its collection of every sort of noise and its moving treatment of Ives's favorite hymns, is an indisputable American masterpiece. Ozawa and the Bostonians do it proud.

MORE SOUNDS:

Telemann Overtures: Neville Marriner (Argo). If you want a record of buoyant baroque orchestral music played and recorded to the hilt, this is it.

James Taylor, JT: (Columbia). This is Taylor's strongest record in years, with singing as sleepily seductive as ever and songwriting nearly as fine as "Sweet Baby James."



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Body Now



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Anemia still ranks as one of the most persistent health-and-energy seepers for women, particularly during menstruation when blood loss causes iron loss. Anti-anemia tip from vitamin researchers: drink your morning orange juice *with* eggs or cereal (both, iron sources). The vitamin C in O.J. helps your body to absorb iron more easily from food.

DO YOU NEED A YEARLY CHECKUP?

The annual physical is a once-sacred idea that has become, if not profane, at least controversial. Many physicians now consider it unnecessary for anyone in good health under the age of 50 to 60. Yet there remain good reasons for seeing a doctor regularly. Among them: if you need a doctor fast, there's someone on call who knows your body, has your medical history on hand.

4 sure-fire—and 6 magic—ways to zing up the way your body feels, moves, looks



Super news for a good body, above: Halston's cashmere body suit, fling of fox coat. (Fashion details, next to last page.)

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HEALTH

Season food the smart way —it could lengthen your life

By Seymour L. Halpern, M.D.

The taste for salt, like the taste for sugar, is an acquired and not an inherited taste. If children were not exposed to salt in their early years, they would probably not crave it later in life. In fact, most people find that the less salt they use the less they are likely to want. It would be wise to cut down. Recently, the Senate Select Committee on Nutrition and Human Needs headed by Senator George McGovern issued a report on dietary goals for the United States, aimed at producing healthier people by preventing many diseases that prematurely destroy our physical, emotional, and mental capacities. Among the report's most important recommendations are that Americans should reduce their salt intake, their sugar consumption, and the fat in their diet.

The specific recommendation on salt is that Americans should reduce their intake by about 50-85 percent to about three grams per day. The average American, in fact, probably consumes five times this amount. Three grams is about three-fifths of a teaspoonful. Since large amounts of salt are used in processed foods, the average eater can get all of the salt she needs without adding salt to any other foods on the table.

There is no question now that salt is important in the production of hypertension. In fact, the percentage of the population developing hypertension in any country is directly proportional to the salt intake among its people. Causes of hypertension are additive—in a woman predisposed to hypertension by family history, a high salt intake and the taking of contraceptives can precipitate hypertensive disease. Hypertension has been shown to be a leading cause of premature coronary artery disease in both sexes. It is clear that the decreased use of salt will help prevent this disease, too.

In addition to its role in hypertension, there is strong evidence that a high salt intake contributes to many forms of cardiovascular and cerebrovascular disease. And salt intake is involved in migraine. In fact, in a person predisposed to migraine headaches, a sudden salt load, such as the eating of a small bag of potato chips or a handful of salted nuts, can precipitate a severe migraine six to twelve hours later.

Many women who suffer from severe menstrual cramps find that if they eliminate salt from their diet, especially during the latter half of the menstrual period, menstrual cramps—and indeed virtually all other adverse symptoms associated with the menstruation—would be lessened or eliminated. Salt contributes to the production of swollen ankles and it contributes to the temporary retention of water when a person is on a weight-reduction diet.

The chemical name for table salt is sodium chloride; the sodium is the harmful element. Sodium in any other form is also harmful. Sodium is found in bicarbonate of soda, which is frequently used in baking. It is also found in many flavoring agents such as soy sauce and Teriyaki sauce, in the form of monosodium glutamate. The principal source of sodium in the American diet is table salt; if you are watching sodium intake, these other sources of sodium should be taken into account.

Processed and delicatessen-type foods usually are very rich in salt. For example, pickles, sauerkraut, and other vegetables packed in brine are extremely high in salt content. Breads with salt topping, potato chips, popcorn, pretzels, salted nuts, and other salted snacks should be avoided. Onion and garlic salt, chili sauce, meat extracts, tenderizers (unless low-sodium dietetic), mustard, and commercial bouillon are all rich in sodium. Among fish and meats, all salted and smoked products should be avoided. High in sodium are bacon, corned beef, ham, sausages, luncheon meat, anchovies, sardines, and caviar. Processed cheese spreads and strong cheeses, such as Roquefort and camembert, are also high in sodium.

After many years of prodding by nutrition experts, many companies that manufacture baby-food products have now eliminated salt from infant baby foods. Mothers should always check the labels to make sure they are using a salt-free product. Look for the listing of sodium chloride or other sodium product on the label. Reading labels is a habit that should persist throughout a lifetime.

Except in special circumstances when recommended by a physician, diuretics should be avoided. Diuretics take fluid out of the body by causing sodium to be excreted by the kidneys. This sodium carries much water with it. All diuretics, however, have potential side effects; for, in addition to washing out sodium they wash out other important substances, such as potassium. Too, many diuretics tend to raise blood sugar and uric acid and can precipitate overt diabetes and attacks of gout. Surely, it is better to avoid the retention of water in the first place—by eliminating sodium from the diet—than to ingest diuretics later.

The use of salt tablets rarely is indicated for the normal person. Salt tablets are needed only when there truly is excessive perspiration and sodium is lost in the sweat. This appears in the case of miners or of people who have to do hard, laborious outdoor work when it is excessively hot. The average person has plenty of sodium reserve in the body, and the sweat produced by several hours of playing tennis or other exercise is not a reason for taking salt tablets. In fact, if after exercising you are thirsty and drink a lot of fluids while at the same time taking salt tablets, you can gain two to five pounds overnight from the salt and water retention.

By omitting salt and sugar from your meals, you can learn the genuine taste of most foods while, at the same time, giving yourself greater energy and well-being. ▽

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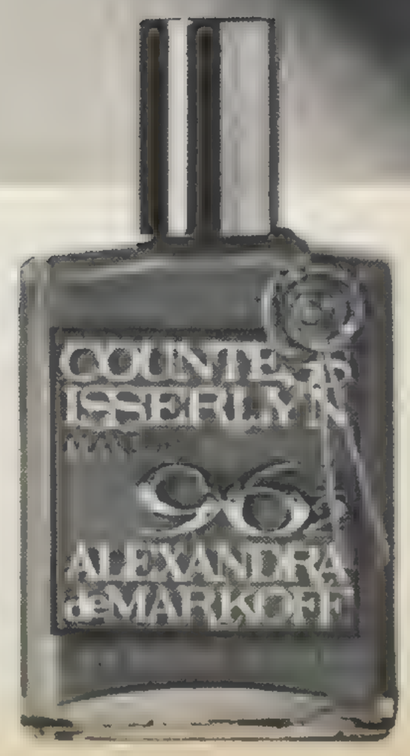
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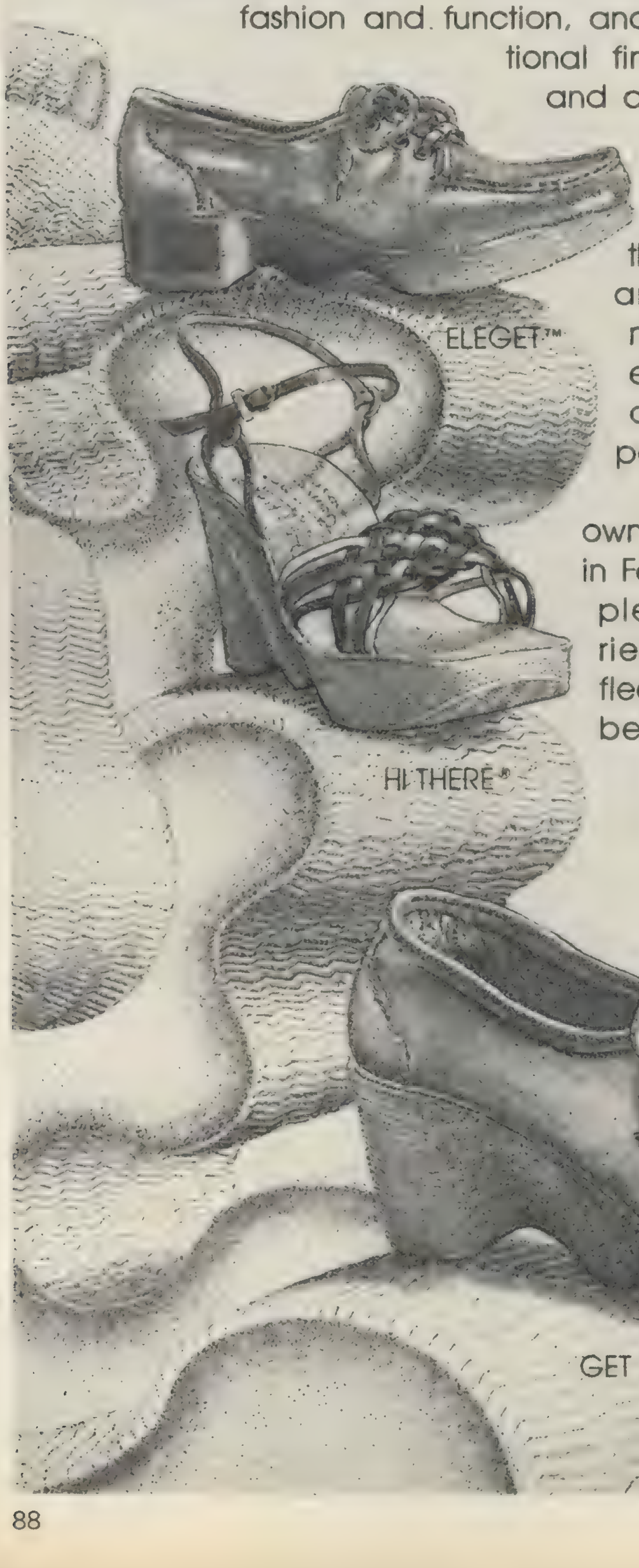
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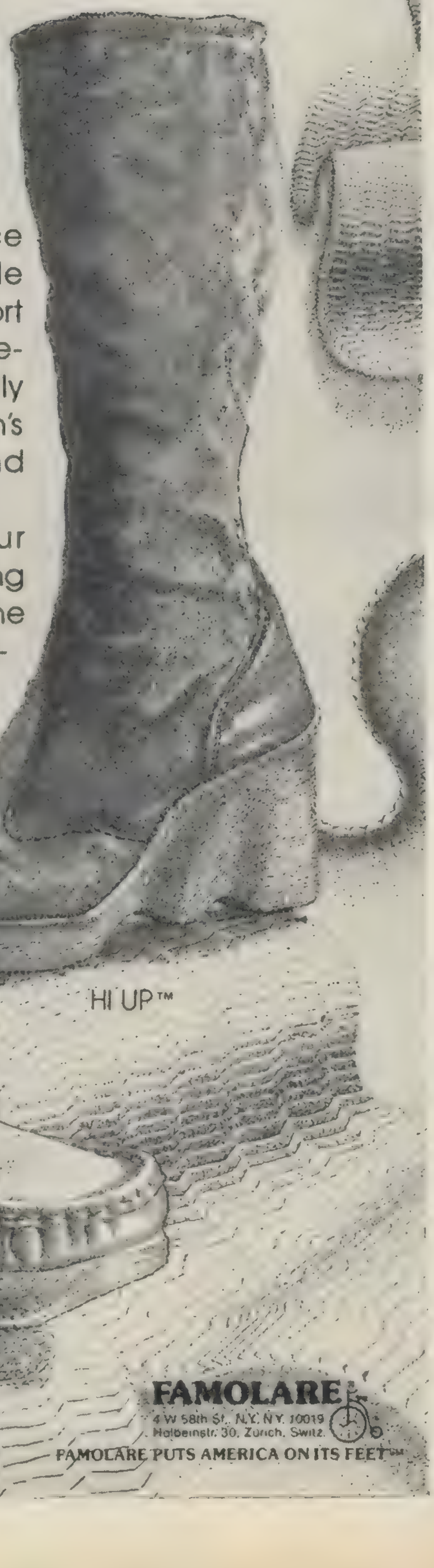
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(Continued from page 44)

pure water and clean air, on tranquil, panoramic mountain ranges abounding with wild herbs and berries might try the Oregon or Washington Forestry Service. Plenty of hard work and oddly enough they often pay you.

Lucy M. Kennedy
Higganum, CT

Flash on freeze-ups

I just received your July issue and was thrilled by the beauty of Irving Penn's photograph of frozen vegetables [p. 125, in "Flash Foods"], but was appalled by your advice that in the middle of summer when garden fresh produce is so readily available and so cheap [ED: Where?] that you would urge your readers to use processed vegetables instead.

I understand the jazzy idea behind Flash instant soups, but in a study of ten common vegetables (including all the vegetables mentioned in your article) it was found that when frozen they contained on the average 10 percent less niacin, vitamins B_1, B_2, and C as when fresh cooked. . . .

Jo Giese Brown
New York, NY

Chanel continued

You will perhaps allow my voice to speak about the excerpts you published from the book by Paul Morand *L'Allure de Chanel* in your May issue which has just reached me. My reason for doing so is that I was the girl the Duke of Westminster left Mademoiselle Chanel to marry.

It was a bitter pill for her to swallow, and the break did not pass as harmoniously as she suggests. He had met me, fallen in love with me, and got engaged, all without her having an inkling of what was going on, and I well remember him making a special trip down to the South of France to break the unwelcome news to her. Witnesses later told me there had been a terrible scene! To propound the felony I was English, and her hatred of English women comes out well in your article.

Her statement that Bendor did not know he owned the hothouses is ludicrous; it was practically impossible not to see them every time one stepped out of the house, for they were so close. Also how untrue that Bendor saw for the first time all the orchids that were supposedly being sent to hospitals, etc. One of the things that most impressed me (which I have recounted in my book *Grace and Favour*) was that the first time my fiancé took me to see the greenhouses, which indeed were miracles of petalous beauty, I casually remarked, "Don't you grow orchids?" He replied "No," and he really didn't know why. I forgot the conversation completely, and imagine my consternation when on our return from our honeymoon I was shown a hothouse filled with rare orchids and, for good measure, an expert in a white coat cross-fertilizing the pollen in test tubes!

However I would like to finish this by saying that Mademoiselle Chanel was always amiable, under difficult circumstances, on the rare occasions that we met.

Lœlia Lindsay
(The Hon. Lady Lindsay)
The Old Vicarage,
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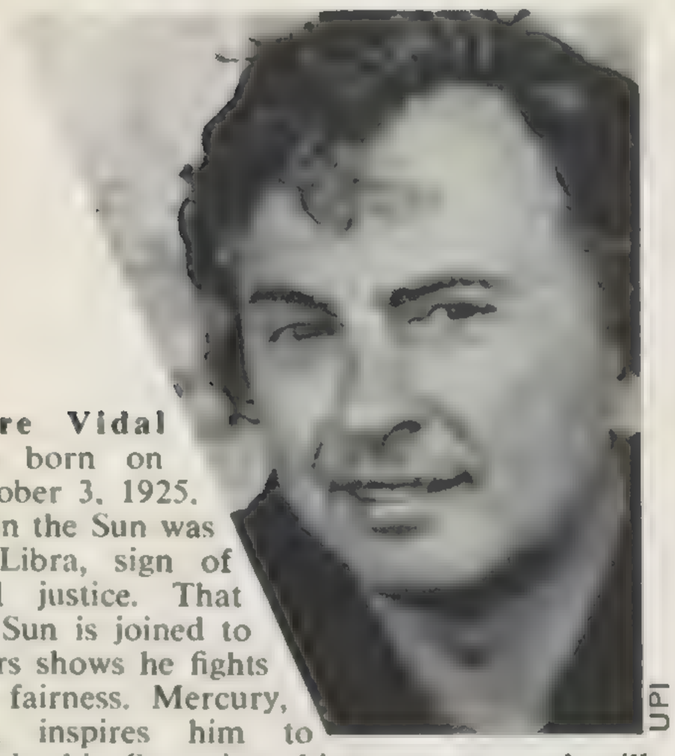
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OCTOBER

Horoscope



UPI

Gore Vidal was born on October 3, 1925, when the Sun was in Libra, sign of civil justice. That his Sun is joined to Mars shows he fights for fairness. Mercury, too, inspires him to speak; his Sun gives him courage and will. Vidal's wit, rapier-like analyses, and attacks on social injustice stem from a trinity of Water signs, which give empathy with the rights of every man. His relentless pursuit of attention for his beliefs will bring results when Jupiter enters Cancer in 1978; then, he will receive a new personal happiness.

By Maria Elise Crummere

Aries

MARCH 21–APRIL 19

You are in the wrong milieu when your ruler Mars, as now, is in Water Cancer. Emotion and sentiment put you off. You are being pursued and find popularity distracting. Around the 15th, team with a gifted associate to realize a financial windfall. A speculative idea could bring a new way of life. The new-moon eclipse on the 12th ends one phase and creates another, more exciting path. Be alert.

Health: Fair
Money: Good
Love: Tested

Taurus

APRIL 20–MAY 20

The gentle, easy ways that you relish are gone for the first half of the month. Your ruler, Venus, in practical Virgo, suggests that you get to work on the very first day and grasp a terrific new proposal. You could lose your chance on the 3rd if you act indifferent. At the new moon, the 12th, a friend turns up in time to point out the advantages in this unexpected event. Keep your energy and interest at a steady high level.

Health: Uneasy
Money: Speculative
Love: Criticized

Gemini

MAY 21–JUNE 21

Being put to a test is grist for your mill; tested you are the first three days. An assignment seems to be drudgery; steady as you go. On the 7th, the test is on, show a token of faith and, by the 10th, a surprise justifies your trust. The eclipse on the 12th gives you further advantage; stay with your project until the 20th and you've won! Don't get overconfident then; cool is best.

Health: Indifferent
Money: Varied
Love: Calm

Cancer

JUNE 22–JULY 22

You are one of the instinctive money-makers of the zodiac, and now you can prove it. You have, with Jupiter in Cancer, until the 25th; luck reaches a peak on the 21st. As Jupiter approaches a trine (best aspect) to the unusual planet Uranus on the 15th, expect the best. If you turn lazy, you will be passing up a splendid chance to improve your business status as well as your home.

Health: Reduce
Money: Splendid
Love: Several

Leo

JULY 23–AUGUST 22

You do not shine as brilliantly as you would wish when your ruler, the Sun, is in the casual Air sign Libra. Proud Leos don't wish to be under obligations, and you feel you are not giving your all. Be consoled with Jupiter, at your back, reinforcing you. At the new-moon eclipse —the 12th—you will get the signal to assume a responsibility that will require your best effort. This will involve three associates, but let each one show his mettle before you become completely involved. The will to win is all.

Health: Steady
Money: Secure
Love: Peaceful

Virgo

AUGUST 23–SEPTEMBER 22

Though you prefer to advance yourself professionally, your ruler, Mercury, is in Libra, the social sign, most of the month; this leads you into a romantic period that becomes exciting at new moon, on the 12th. Rewards abound; accept opportunities. The 20th is the best day to sum up a project and to resolve how to deal with maneuverings. Venus in your sign makes sure that persistence and your artistic talent will win for you before the 26th.

Health: Good
Money: Varied
Love: Controlled

Libra

SEPTEMBER 23–OCTOBER 23

No one can entertain as beautifully as you. With Mercury (the worker) in your sign, now is the correct time to seek out those who will let you explore your talents. Launch the idea at the new-moon eclipse, on the 12th. After the 17th, favorable results should keep you happily busy. Your good taste in any endeavor will surely stimulate popularity and success.

Health: Fine
Money: Even
Love: New

(Continued on page 94)

Elizabeth

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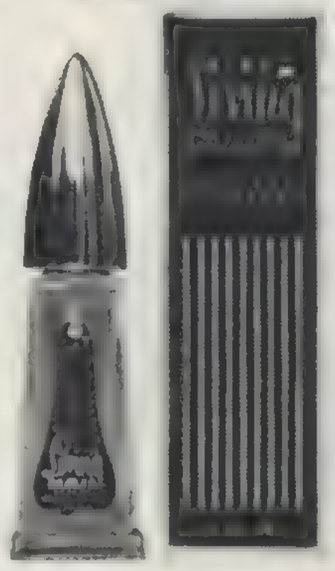
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HOROSCOPE

(Continued from page 92)

Scorpio

OCTOBER 24–NOVEMBER 21

Unusual adventures intrigue you. Now, as Venus, ruler of love, is in tune with you, why not yield to the mood and see where romance will lead you? The field is open; the eclipse on the 12th may bring political advantages as well. New relationships can be beneficial. Follow your instincts about the options facing you.

Health: Diet
Money: Flourishing
Love: Strong

Sagittarius

NOVEMBER 22–DECEMBER 21

Emotionality does not suit you—it puts you off—but, with your ruler, Jupiter, in Cancer along with Mars (ruling action), you are swamped with entanglements that distract you. As this is a financially beneficial period and as the eclipse on the 12th is good to you, zero in. Just before full moon on the 25th, friends stand ready to aid in initiating a splendid program that is long overdo.

Health: Indulging
Money: Exciting
Love: Many

Capricorn

DECEMBER 22–JANUARY 19

Though your cautious nature shies away from new partners, two new associates may enter your world: one is resourceful; and the other, financially wise. Investigate their ideas, keep your plans secret, then enter a deal after the 12th. You will find this a delightful experience. Relax, then resolve everything by the 25th. Do not force the harvest.

Health: Pressured
Money: Seek a raise
Love: Same

Aquarius

JANUARY 20–FEBRUARY 18

Yours is the destiny of extremes. Uranus, your ruler, still in powerful Scorpio, should bring, about the time of the new-moon eclipse on the 12th, one unusual offer after another. You can afford to speculate! Accept a secret offer or embrace a new public movement idea that suits you. The eclipse is made to order for you. Initiate! Perhaps, with so many things in the offing, choosing is the problem; accept the idea, on the 12th, that will have the longest run.

Health: Remarkable
Money: New sources
Love: Many choices

Pisces

FEBRUARY 19–MARCH 20

Confusion is something you instinctively know should be avoided. Jupiter, planet of opportunity (now in Cancer), and Mars, ruler of action (also in Cancer), will protect any steps you take now. Venus, in opposition, is testing you, though; so this is not time to make a poor evaluation. Use your hunches (a Piscean bonus) while the first half of the month is going your way. Time is always your friend.

Health: Uncertain
Money: Tested
Love: Too many

EDITOR'S NOTE: THE ADVERTISING PLANNED FOR PAGES 95–102 DID NOT REACH OUR PRESS IN TIME FOR THIS ISSUE; YOU'LL SEE THESE PAGES IN NOVEMBER VOGUE.

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Take heart. There are a few stubborn purists still around. And when it comes to sensitive skin care, count us among them.

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All in all there are 22 separate tests for quality and purity during manufacture.

And independent dermatology laboratories, adhering to strict FDA standards, have also tested Neutrogena eight different ways to make sure it's as careful with your face as it should be.

That's why so many doctors recommend Neutrogena. It cleans your skin thoroughly, but not drastically, leaving it immaculately fresh, but not dry.

We don't promise you miracles or magical ingredients or exotic fragrances. We don't make claims we can't live up to. All you get from us is a safe, pure bar of amber soap that won't irritate even the most sensitive skin.

If you've gotten a little skeptical of change for change's sake, you should try Neutrogena. It's a purist. And we think your complexion will enjoy going back to these old-fashioned basics, purity and quality.

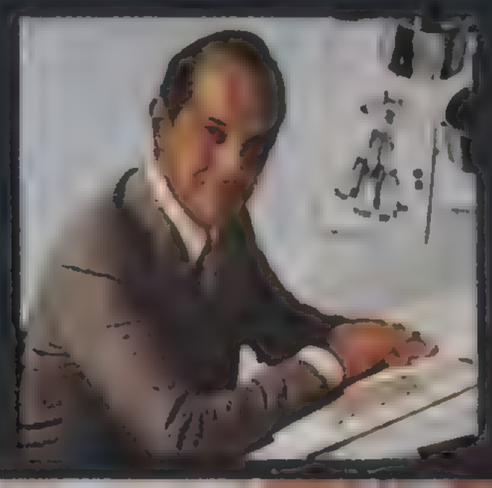


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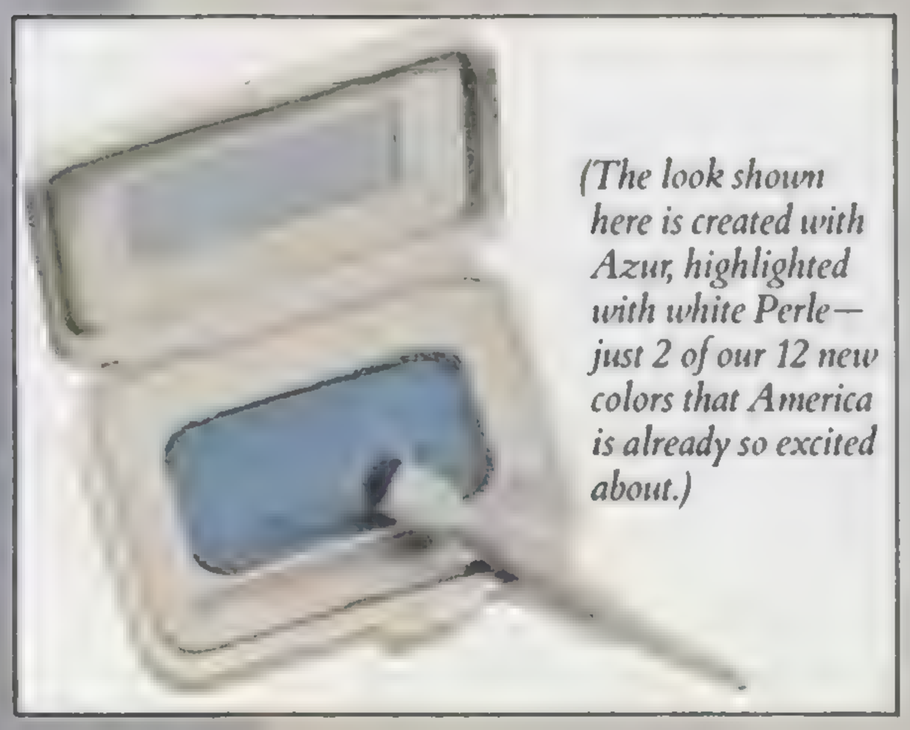
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100 THIRD PRIZES

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Hurry. All entries must be received no later than December 31, 1977. See rules below for further details.



OFFICIAL RULES–MAX MINK-STAKES

1. To enter the MAX MINK-STAKES, print your name, address and zip code and mail entry to MAX MINK-STAKES, P.O. Box 2356, Hillside, New Jersey 07205. Enter as often as you like, but each entry must be mailed separately.

2. Each entry must include one (1) bottom flap from a Max cigarette pack, or the words "Long, lean Max 120's" printed on a 3 x 5 piece of paper. To be eligible, all entries must be received by the judging organization on or before Dec. 31, 1977. No purchase necessary.

3. 5 Grand Prizes will be awarded: each winner will receive a full length mink coat to be chosen from a selection shown the winner by the featured designers, round-trip air transportation to New York City, accommodations for two for two nights at the Regency Hotel, plus $500 expense money. 15 Second Prizes: a mink jacket or vest of your choice. 100 Third Prizes: Don Kline mink-tailed shawls. No substitution for these prizes. Winners may take trip any time within 6 months after notification of winning, subject to airline and hotel availability.

4. State, federal and other taxes imposed on the winner, as well as gratuities, charges for alcoholic beverages and personal charges incurred in the hotel will be the sole responsibility of the prizewinner.

5. All prize winners will be selected in a random drawing from all eligible entries received. Only one prize to a household. Marden-Kane is the independent judging organization whose decisions are final. For a list of prize winners and judge's statements explaining the methods used in determining entitlements to prizes, send a separate, self-addressed envelope to MAX MINK-STAKES winner list, P.O. Box 2358, Hillside, New Jersey 07205.

6. Sweepstakes open only to residents of the United States who are at least 21 years of age. Employees of Lorillard, Loews Corporation, affiliated companies, advertising agencies, Marden-Kane, and their families are not eligible. Void wherever prohibited, restricted or taxed. All federal, state, and local taxes apply.

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PARIS HAIR . . . AND THE NEW TWIST

If you're looking for a "hairstyle" this fall, you won't find it. What you will find: twists, ornaments, volume . . . asymmetric hair, the way Frederic of Mod's Hair did it for us in Paris *(above)*: one minute it's down, the next it's up . . . there's always something happening. (Earrings, Yves Saint Laurent.) . . . Christiaan's way (two views, *left*)—pulled back and pinned into the softest tumble of a twist ever, with wisps and tendrils pushed forward over the brow (the new bangs). Enchanting!

CHAMPAGNE COCKTAIL FOR YOUR HAIR? TRY USING ANY LEFT-OVER BUBBLY AS A SETTING LOTION, SAYS PHILIPPE DADAYAN OF SAKS FIFTH AVENUE BEAUTY SALON IN NYC. NOT FOR EVERY-DAY—BUT NEITHER IS CHAMPAGNE. . . .



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PRETTY, AMUSING WAY TO PUT UP LONG RIPPLY HAIR AT NIGHT, RIGHT—WITH A TWIST OF SCARF OR FABRIC. HAIR, AND SKETCH! —JEAN-LOUIS DAVID OF HENRI BENDEL. . . .

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Hair Now



Paris softness, above—hair just "folded" into a side-slipping top-knot; tendrils everywhere. By Frederic of Mod's Hair, 90 rue de Rennes. The earrings from Dona Lyen.

Hair finds: tiny-dynamo dryer...super wigs...personal salons in big cities

SALONS: IN EUROPE...

...five favorite hair stops from the address book of Vogue's roaming editor Mary Russell. In *London,* Colombe, 8 Motcomb St., SW1. Small, calm. Nice touch: the heart-to-heart with Celine, the young proprietor, that precedes any treatment. *Paris:* Christophe Carita, 11 rue du Faubourg Saint-Honoré. Some of *the best* hair looks in Paris walk out of here. Jean-Marc Maniatis, 10-16 rue Pierre Guérin. Top-notch basics, full of young, amusing ideas. *Milan:* Aldo Coppola. Very avant-garde... romantic knots, tendrils like rain over the face—and super lunch bar!... Dina Azzolini, Via de la Spiga 23. Great for: treatments that treat hair like skin—creams, sunscreens, masques.

...Personal salon, NYC-style: Pipino-Buccheri, 14 E. 55th Street, (212/759-2959)—all sleek, no hype.

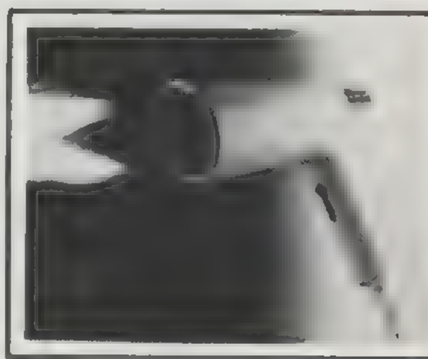




On Margaux Hemingway, *left,* shining examples of the new versatility in hair... which hinges on more than just cut: If you haven't got hair that's super clean, super-conditioned, you haven't got it. Two new ways to get both: Babe Ever-So-Shiny Shampoo and Extra Shine Conditioner, both pH-balanced, protein rich, Babe-fragrant.

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Mastroianni talks about real-life love

By Curtis Bill Pepper

EDITOR'S NOTE: *Italian movie actor/lover Marcello Mastroianni co-stars with Sophia Loren in the just-out film "A Special Day." Curtis Bill Pepper is an American author based in Italy. His upcoming novel, "Marco" (Rawson Associates), is a love/horror story.*

"Once they call you a Latin lover, you're in real trouble. Women expect an Oscar performance in bed . . . a marathon champion, tireless like a rock. Believe me, it can be very inhibiting. It makes you want to give up right away. You think, 'Poor girl, she's going to feel badly about this, really let down, because I'm like anybody else.' "

Marcello Mastroianni was talking about women he had known, the great loves of his life—and his image as a Latin lover, created through romantic film roles and highly publicized love affairs with actresses Faye Dunaway and Catherine Deneuve. It was a laugh, and all wrong.

"I always tell my girl friends to get a postal employee or someone who spends all day before a bank window. His life is greyer, so love is the only really glamorous, exciting thing he has. An actor has other satisfactions . . . the love of his public, for example, or the childlike joy of portraying another person in a story that doesn't belong to him, as though he had various lives. So a single love can never be everything, and he's less generous with a woman. But the bookkeeper, poor guy, always there before his ledger, he *knows* what a woman is for him. *He's* a great lover, not me . . ."

It was a myth, anyway, the Latin lover—created from foggy dreams of the Germans, English, Swedes, and Americans.

"They think we've got Arab blood or something. It's a riot. Put a Nordic and a Latin male in different beds, turn out the lights and try and tell the difference . . . if they don't speak."

The difference was in the way they talked about it.

"I believe the Latin dedicates more time to a woman, more space. He speaks of her constantly, exalts her wildly . . . and this delights the Nordic woman."

It was only words, however, even with the sidewalk *papagalli*—men who make passes at women, especially foreign ones, in the streets.

"I often tell foreign girls that it's exciting, even delirious to be in Rome but also disturbing because walking down the street the men will say, 'What a lovely hunk of ass, how about it, baby?' I tell them to reply, 'All right, let's go.' You know what'll happen then? The guy will run away!"

Mastroianni laughed, admitting it was hard to believe, yet it actually worked.

"The Latin man is contorted, antique. He loves to frighten a woman, to make a conquest. There's this ancient dream of violence, to destroy a family, to devirginize her because she's unable to resist his fascination. So he must possess her through his own will, then dream that at the last moment she gave in to him with sensual joy. But when a girl says, 'All right, Signore, let's go . . .' he thinks, 'I've got to service her? No, *she's* got to service *me* . . .' Because he doesn't accept the parity of roles. That's the real problem, and why this works on the sidewalk."

From an adjacent room came the happy cries of Chiara, Mastroianni's five-year-old daughter by Catherine Deneuve. They share her and she had just arrived from Paris for a month with her father. Hearing her play, Mastroianni smiled and sipped a glass of red wine, then looked out the living-room window toward the olive groves of his fifty-acre farm in central Italy.

The actor would like people to believe he inherited the farm from his grandfather, a country gentleman. Actually, he bought it with film earnings fifteen years ago.

"It's a joke," Mastroianni explained. "Nobody left me anything. My father was a carpenter and a wonderful man; but, in Alpino, where I was born, we had only two rooms and a kitchen, and I was ashamed to bring my friends home. So throughout life, as I made money, it pleased me to set up houses for the women I loved . . . and to invent stories around those I bought for myself. I have a house in London; and I say it's from my uncle who married an English noblewoman and left me his mews where he kept his horses . . . understand? I have to create stories around them. Otherwise, they're not mine."

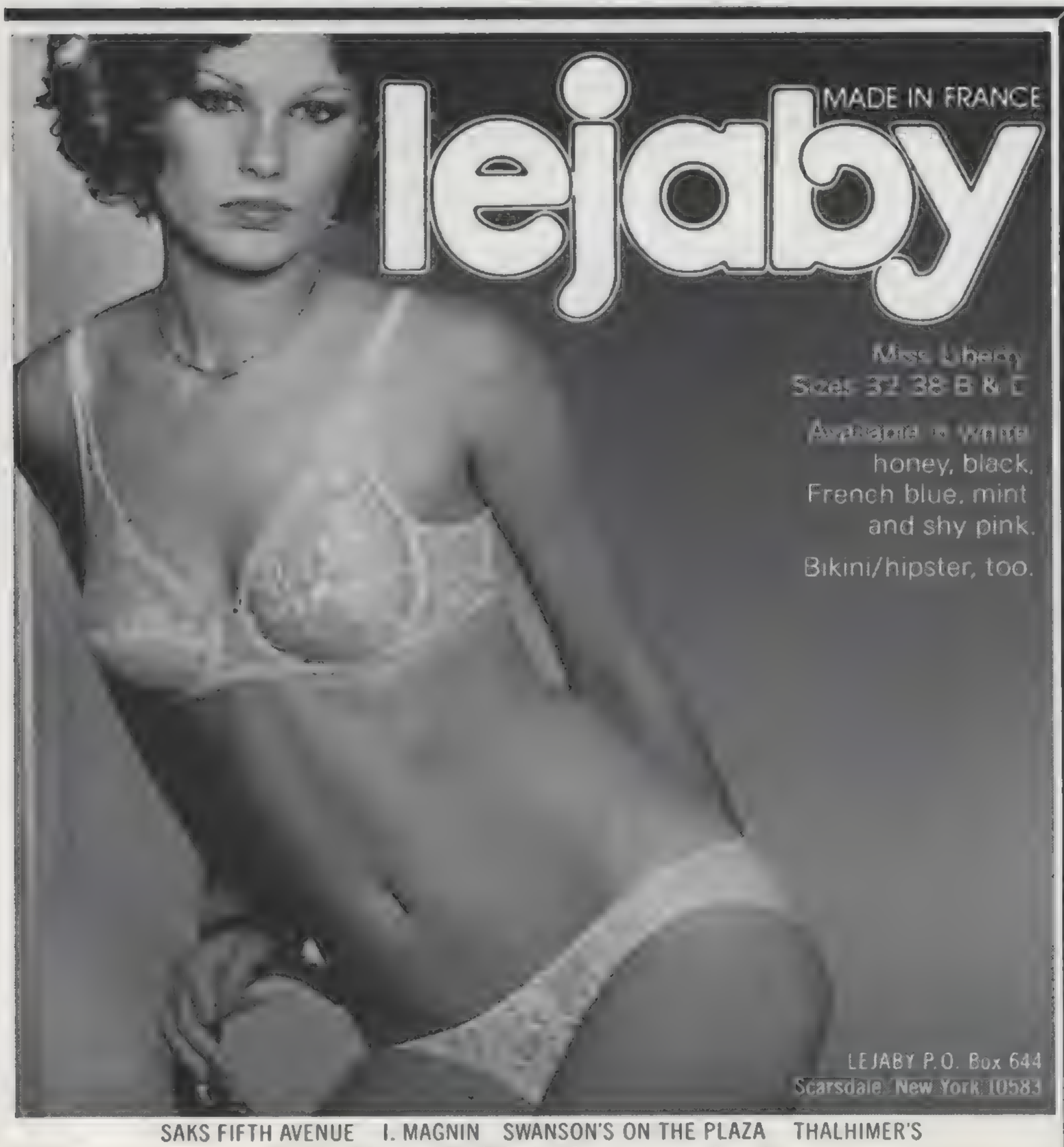
He wore the corduroy jacket of a provincial squire. His dark hair, clipped short for a film with Sophia Loren, made him look closer to forty years than his current fifty-three. He has made one hundred films in twenty-eight years and there are a few lines and furrows, yet the face remains that of the rudderless young man in *La Dolce Vita*. Soft brown eyes appear to hold unasked questions, forever without answers. The smile is friendly yet uncommitted, like someone caught smiling in a mirror, looking for the person lost within. Then he turns, as though you were the mirror where he could find the answer.

"You asked about love, and I'll try to tell you how it's been. To really love a woman, you have to give something of yourself, something real. But to do that, you have to know who you are. That's where an actor normally runs into trouble, because basically he's a creature who never realizes an authentic maturity or a real virility—I mean mental virility, not sexual.

"He lacks a profound understanding of life, the courage to take a stand, to meet problems head on . . . because in his profession he follows the imaginary, the dreams of a child. So his sensibilities don't correspond to the true ones of a mature man."

It was a problem that spilled over into the other arts; but Mastroianni felt it applied especially to the actor—at least as he

(Continued on page 124)



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MASTROIANNI

(Continued from page 122)

saw it from his own experience.

"Acting takes him away from life, rather than into it. There's a childlike aspect in his nature that matures when he encounters a role rich enough to complete himself, using the dress and feelings of others."

It was a maturity, however, with only a limited run in time. Eventually, it returned the actor to empty rooms within himself.

"When I no longer have this other person to play, I return to myself. Then all my limitations flower again. I feel provisional, empty, lost. In real life, I begin to seek satisfaction in one or another adventure or encounter—things a normal man doesn't need, or accepts with detachment. Even something as stupid as buying a car, I do with the passion of taking a mistress."

Mastroianni stressed he did not mean to denigrate actors or the profession.

"I'm only saying this sort of nature cannot easily be inserted into a life of greater reality. We don't accept human conditions. In an actor, there's always a dimension that's somewhat inhuman. And it's this which makes him an interesting creature—like someone with three legs.

"You can't condemn someone like that. You study him as an interesting phenomenon, trapped in another world. When Richard Burton confessed he hated acting because it was effeminate—meaning it left him feeling impotent—Laurence Olivier explained, 'My boy, I'll tell you why we do it. Because if we didn't, we'd go mad.' So that's where we are."

Inevitably, this psychological condition affects an actor's relationships. For Mastroianni, it helped to create—and then to destroy—his love affairs . . . particularly with actresses.

"Why do actors so often end up with actresses? First, let's admit it—they're beautiful. Next, an actress has the same problems as an actor. The public doesn't see her as she is. I mean she's generally believed to be a passionate woman, a hot creature of sex, when she's probably most normal. So there's a complicity between an actor and actress. They don't have to make believe. They see each other as normal persons without need to sustain a false role."

This had its disadvantages, of course, because when you broke up with a well-known actress the whole world knew it and expected you to move on to the next love, even though you wanted only the one you had lost.

"You might be broken in two, your heart bleeding, your life in ruins, but people will say, 'Look at him, he's acting, because he can have anything he wants.' So they don't see you as a man, either before or during or after the love affair. That's why it's so hard to talk about this, about your own private loves."

Mastroianni's affairs with Faye Dunaway and Catherine Deneuve collapsed when he least expected them to.

"To tell the truth, the endings were brutal, unexpected by me, which means I was living too egotistically. My eyes weren't open enough. I was too sure of myself."

Faye Dunaway walked out, telling friends, "You can stretch a rubber band just so far, then it snaps." That should have been sufficient warning. Yet Catherine Deneuve, after living with the Italian star for five years in Paris and bearing him a child, had also left. What happened?

"Both sides usually are at fault," replied the actor. "But here it was mostly mine—at least 60 percent. You know, you begin with a series of compromises; and, for a time, you succeed in dominating—at least subtly dictating your game. Then, one day, you wake up and hear someone saying, 'That's enough, I'm not staying any more.' "

The reasons given for leaving him were always the same.

"They told me, 'I understand you as you are, as I have learned to know you . . . and you're not right for me. You appear to be sweet and gentle. Instead, you're a monstrous egotist. You never alter anything in your private life—your rapport with your wife, children, friends . . . everything. With your smile and easy manner, you appear to be amenable to change. Instead, you play the game always according to your own rules . . . ' "

He paused to sip some wine, then nodded.

"That's what they said, and it's mostly true."

If he had it to do over again, would he behave differently?

"Maybe . . . at least I could try to be more faithful, more sincere. But who knows? I belong to a generation in which the lie has been like a sandwich spread, a food that nourished us all. To understand it, you have to go back to our Catholic education. The lack of faith, of courage to talk straight, to reveal your real thoughts and feelings . . . it's all caused by this education. You drag behind you the fear of sin, of breaking away from a situation. You think of your children, of the mother . . . and of what will happen to them."

Despite this, hadn't he managed fairly well? He had enjoyed glamorous affairs with other women, while never divorcing his wife of twenty-seven years, Flora Carabella. When in Rome, he even stayed in her home.

"No, it's never been easy. Even without divorce, my wife has not had a serene existence in any way. In the end, too, I awakened with nightmares, feeling a crisis of conscience for myself and the women I loved. You see, there's never been any clarity in my relations with people—except my desire to love them all. That's been the trouble. So perhaps they're right when they say, 'You're a big egotist, you never want to give up anything.' Yet I can only reply, 'You're right . . . but I'm afraid to hurt someone else.' "

So what was the answer? To stay with one woman and have no outside affairs? Or, failing that, to cut loose, dedicating yourself faithfully to the second woman—or the third, or the fourth—with a single loyalty until you finally became too tired to start over again?

Mastroianni shook his head, refilled the wineglasses, and lit a cigarette. Little Chiara called to him from the other room, and he told her he would come in a moment.

"Look, I admire anyone who can stay married. They're more fortunate than many of us. But you can't change human nature—the sudden, unexpected, unscheduled passions men and women feel for each other, married or not. Nor can you box it up or turn it off. So I think we should change the rules of the game—much as the young people are doing today.

(Continued on page 126)



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MASTROIANNI

(Continued from page 124)

"When I said I wanted to be more sincere, more faithful, I didn't mean to the priest or to the conventions of society. I meant faithful to ourselves, to our concept of love—that is, to keeping the love alive and not killing it before it runs its natural course."

One had to be realistic and admit that every lust or passion—generally assumed to be "love"—eventually dies out. It might be a tragedy, but never a disgrace—any more than death itself. The art of loving consisted in keeping it alive, treating it fairly and sensibly for as long as possible, with the hope of developing something more enduring than passion and beyond love—a caring friendship, and an understanding that could withstand any loss or failure . . . or peccadillo.

"I want to be clear and not to appear corrupt. We all have so-called forbidden desires, sex fantasies, which we never confide. Wouldn't it be better to talk about them? Because, when we don't, or when we release them secretly, it becomes a needless betrayal.

"Your mistress will tell you her sex fantasies. She'll talk to you, but your wife . . . no. Just as you're afraid to tell your wife about yours. Why? Because your union has been embalmed by the sacrament of marriage. It hasn't been allowed to be natural. It's been sealed up, made official in a pompous way; distorted by the Church, the organ music, the invitations . . . not like Adam and Eve, understand? That's the beautiful relationship. Or Tarzan and his jungle girl friend, with the monkey. But when the priest tells you how to do it, the ritual turns the natural choice into an act for the record books, which can never hold all the mysteries of love, nor the secret desires and loves within loves."

The secret desires should be satisfied without having to go elsewhere for it.

"I was making a film in Spain and we were discussing buggering. The Spanish actors were aghast at the thought of doing it with their wives, saying you bugger a whore, not your wife. I asked them, 'Why only a whore? In making love, there's no limits. You should be able to do what you want with your woman—and she with you, if the relationship is right.'

"The pagans were better off, no? Sex can be extraordinary, marvelous—why limit it? It's a matter of the flesh, like the appetite for eating. Also, mentally it's stimulating. So it should be lived in total liberty, without brakes. Ideally, you should be able to say everything that goes through your head, even those things which appear to be vices, but which are really seasonings or variations as in the orchestration of a musical theme. Alone, it's one thing; orchestrated, it becomes something else again."

Freedom, in making love, should be total.

"Complicity should enter, to help achieve a free exchange, an abandonment of self, even to the most secret confessions. This might seem scandalous, but why can't your woman say, 'Today I saw a beautiful man and wanted to go to bed with him.' If you're mature, you should be able to say, 'Sure, why not? Do it if you want . . . and afterwards tell me about it. Maybe then, together, we'll find ourselves again.' "

If a woman told him she was thinking of someone else while making love to him, wouldn't it discourage him sexually?

"Why should it? If you become her accomplice, together you're like two directors of an orchestra, conducting it together . . . an intellectual complicity, bound by passions. Why not tell each other whom they are fucking in their minds? It goes on all the time. Everyone does it. I admit you need great maturity to talk about it—a final liberation from many preconceptions, especially the idea that fucking is a sin. That's the key to everything. Once you believe it's not sinful, you can finally understand the weaknesses of your partner . . . her need to have an experience with another man, or the man with a woman. It's like a sudden desire to eat in a certain restaurant. Is that so terrible? Are the pleasures of the palate so different from those of sex?"

He paused, then shook his head and put out his cigarette.

"But what am I saying? How can I talk like this?"

His face clouded and again he appeared to be looking in a mirror, seeking a final answer to the still unasked question.

"I believe I'm right—but how can I know? I've never been able to do it . . . not all the way, because I lack the capabilities of real, serious love. I try, but I always fail. You know why? We spoke of the nature of the actor, his need to exalt everything, even a woman, to mythicize her so that she becomes an object in another adventure. You desire her in an imaginary, almost literary sense, taking away all that's human.

"That's my trouble. I believe I'm having a great love, but it's only on a plane of fantasy. I can't bring it down to the acts, the gestures, the attitudes of one who's really in love. Maybe one should love without imagining too much. But I can't, and it becomes a game where I'm left with the fantasy, while the reality, the woman I love, is eventually gone. So you see how the fantasy of an actor, when removed from the stage, is really his enemy, destroying any chance he has for a normal, happy life."

"Papa mio! C'est vraiment vrai?"

Chiara came running into the room, followed by a yapping puppy dog, throwing herself into her father's lap.

Mastroianni cupped her face in his hands like a little bunch of flowers: light-blond hair, grey-blue eyes, an upturned nose—all of it resembling a petite version of Catherine Deneuve.

The child spoke in mixed French and Italian.

"Papa, it's true we go to town tomorrow?"

"Yes, little love," he said, kissing her on the nose.

"And we're going over the big bridge and then buy ice-cream?"

"Yes, little love . . . and feed the pigeons," he replied, kissing her on the forehead.

"The pigeons!" she cried, running off with the dog once more yapping at her heels.

Mastroianni watched her go, his smile softer now, his eyes finally without questions. For a moment, he looked in silence toward the other room.

"It's strange," he said finally. "I was never this close with my other daughter. Flora loves her, too, which makes me happy. If I'd known she would accept it this way, I would have had other children by the women I loved. It's good to make children with women you love."

Especially if the woman was gone and you were an actor with a fantasy, holding the face of her child in your hands. ▽

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Beauty Now

Lots of fun new things to try, to think about, to stock up on. Including: the most advanced beauty calculator we've seen



- Something different for oily skin: the gentle efficiency of a cream-based makeup remover without unnecessary-for-you lubrication. Called Savon Crème Fraîcheur, it's water-activated and water-rinsed. From Lancôme. . . .
- Two sleeper fragrances we're taken with are going to be a lot easier to find now: Piquet's romantic Fracas—white flowers and tuberose with a piquant touch of orange. . . . And Bandit, a woods-and-carnation scent so crisp men steal it.

MIRROR, MIRROR . . .

Occasionally, they do lie. The quality of the glass makes a real difference in the clarity of the reflection. Slight blurring gets even more pronounced when you get into magnification. What may be forgivable in a full-length mirror is outrageous in a makeup mirror. Remedy, *below:* a wardrobe of distortion-free double-sided makeup mirrors (the magnifier makes eyes, lips three clear sizes bigger). Purse to dressing-table sized, by Celebrity. $3.50–$12, department stores.

With the same sleek, pared-down style he brings to everything, Halston comes to makeup, *above:* 15 subtle, classic lipstick colors, 4 shades of translucent pressed powder. And an irresistible way to carry them: in sculptured silvery cases designed by Halston and Elsa Peretti.

WHAT YOU SEE, ABOVE: ABOUT AS MUCH FUN— AND TECHNOLOGY— AS YOU'RE LIKELY TO ENCOUNTER AT A COSMETICS COUNTER

It's Helena Rubinstein's new Skin Life Instant Beauty Analyzer. How it works: You push-button for answers to a battery of questions on skin type and coloring. You get —in a computer readout—two key Skin Life numbers, one for makeup, one for skin care. Move to the right, where all the skin-care treatments are gathered, push your skin-type number—and everything that applies to you lights up. Move left, the same thing happens for lipsticks, blushers, et al. What's even better: everything—the whole line!—is out there to experiment with. Go to it!



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Beauty Now

Getting the most out of a mascara means knowing what to look for... and how to put it on



WHAT MAKES A MASCARA GOOD?

On the simplest level, the answer is: *you* do. First, because your own lashes have a lot to do with the effect you get from any mascara. Second, because semantics and personal preference come into play. Example: You say you want "thick" lashes; does that mean lashes heavily coated with lots of mascara or thin-coated, separated lashes for a thick, fringe-y look? We talked to cosmetics expert Suzanne Grayson for more mascara input:

"The attitudes of the professional and the consumer about mascara are miles apart. Too many women want to see a lot of 'glop' on the mascara brush or wand. If they don't see it, they think the mascara isn't thick enough, or that it has dried up. Not so. The thinner the mascara, the more maneuverable it is and the more you can 'build' with it. A thinner mascara just takes more coats—and more time. Also, with too much mascara on the brush, you don't get lash separation. And if mascara clumps and dries unevenly, it's going to flake off."

The makeup pros like cake mascara—*still*. (Two good ones: Orlane and Rimmel.) Reason: With a cake mascara, you're in control of the consistency, because *you* add the water.

How to apply cake mascara: Use a big brush—mascara won't mass up on the edge of it. Test-idea: Do one eye with automatic, one with cake. The cake should give the look of a lot more lashes. If you've got a good hand for makeup, cake mascara is worth the effort.

TO KNOW ABOUT: MASCARA

Best way to apply: This goes for cakes and automatics (two we like, Elizabeth Arden's Conditioning Lash Thickener, Aziza's Mascara with Conditioner). Begin by pre-powdering lashes with baby powder, it helps to dry and separate lashes that cling. After the first mascara coat, use a small (dry) brush to "comb" color through and separate lashes. The more mascara you apply, the more you will notice clumping, or spiking (clumps only at the tips). . . . **What about waterproofs?** Waterproof does *not* necessarily mean smear-proof or non-smudging. When mascaras, such as The Face Factory's Lash Loving Mascara or Maybelline's Ultra-Big Ultra-Lash, say waterproof, it means they last longer. Waterproof mascara, or any mascara, for that matter, may smudge if lashes come in contact with skin, especially if it's oily or there's any make-up remover residue left on. Counteract with a face powder applied gently to under-eye skin. . . . For safety's sake: Apply mascara (and *all* eye makeup, as a matter of fact) looking down into a mirror (see photo, *above*). You get a better view, and any bits that fall will drop *away* from the eye, not into it. . . . **What about mascara color?** Brown works for everyone. Black can be harsh-looking if your hair or skin is very light in tone. *Tip:* If black is too hard, consider brownish-black (Max Factor's Geminesse Duomatic Mascara is one). And the newest mascaras: soft slides of color—the berry-plum mascaras—to use over your regular brown or black, e.g., 'Ultima' II Charles Revson Luscious Lash Makeup in Vivid Violet. The other "color": deep deep navy. Two to try: Estée Lauder's Black/Navy Lash Lengthening Roll-On Mascara, and Lancôme's Maquicils in Blue.

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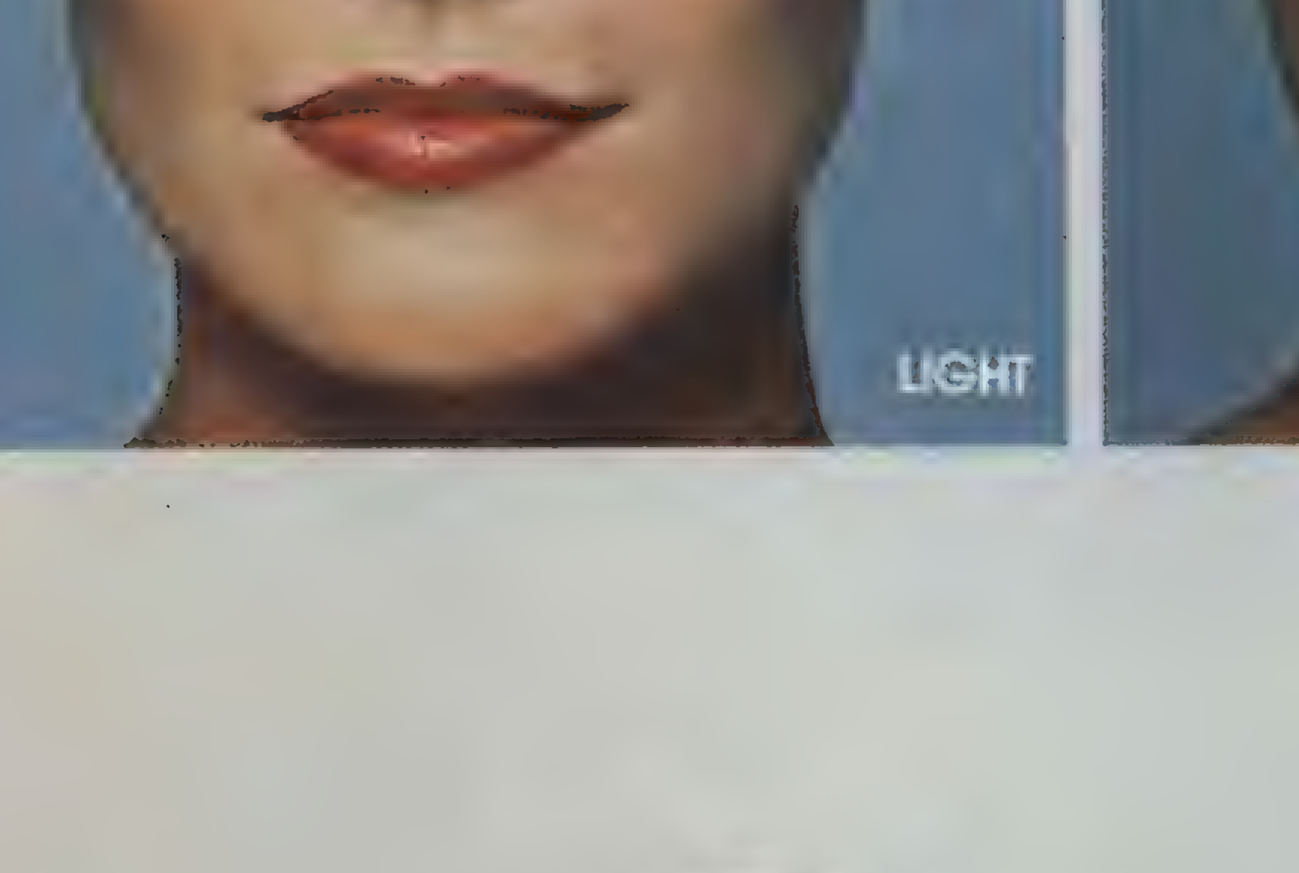


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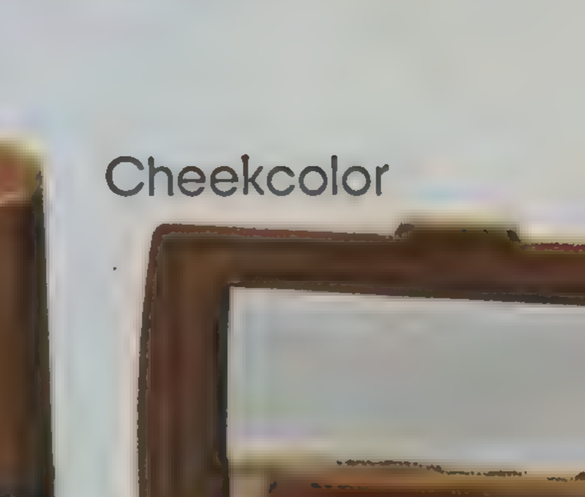




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Beauty Now



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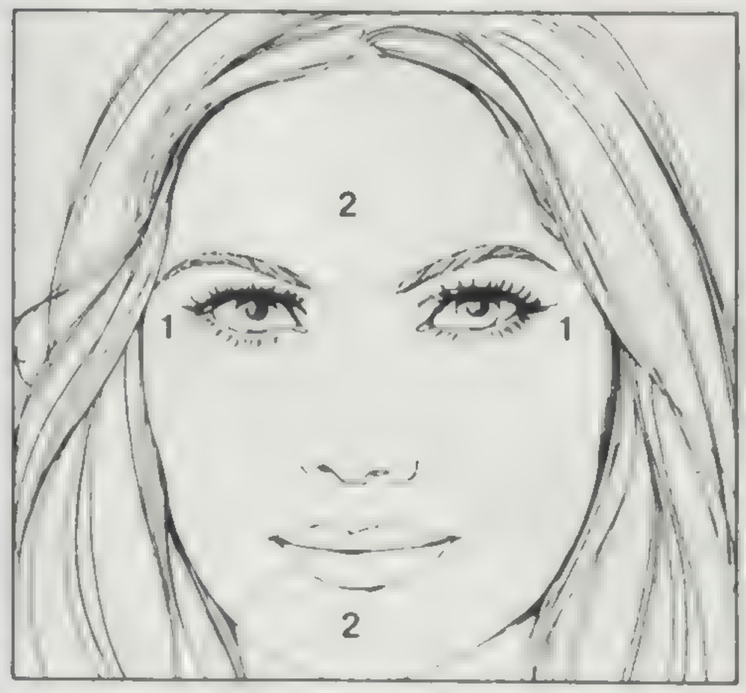
Definition: A good moisturizer is . . . a **humectant**—that is, it attracts water to the skin. **Occlusive**—it forms a barrier to slow evaporation of moisture from the skin. **Porous** to allow air in and out, so skin can "breathe." And **balanced** with the right proportion of water and oil for individual skin type. Oily skin needs a moisturizer with less oil, dry skin needs more oil in the balance to help retain moisture. **Tip:** To "steal" extra moisture, apply moisturizer while skin is still damp. **Never:** Apply moisturizer to skin that is anything but scrupulously clean. New cleanser to try: Glemby's Herbal Concentrate—a bouquet garni for the face. One capful in a bowl of hot water—instant deep-cleanser! (Note: Steaming your face works even better—you get more heat—if you cover your head with a towel.) Pat dry.



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HANDY

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To think about if your skin tends to be drier in some spots (1), on the diagram, *above,* than in others (2): L'Oréal's new moisturizer, Aqualia. It's based on humectants, which absorb water *only up to a certain point.* Result: Dry and oily areas wind up with an even distribution of moisture.

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IN THE BATH

Short but sweet is the rule—prolonged soaking robs skin of moisture. Hop in—and out. To make every second in the tub as pleasant and relaxing as possible, use soothing extras like bath oil, milk bath, bubbles. Very new and all natural, *above,* with a wonderful fields-of-clover fragrance: a milk bath ($4), a candle ($6), and face scrub ($6) from Le Jardin Retrouvé. At Fiorucci, New York.

NEWEST

For Formula 405 fans who love the serious, heavy-duty, trouble-shooting Formula 405 moisturizer: The Doak Pharmacal people have recently brought out a lighter-weight version called—naturally—Formula 405 Light Textured Cream. We like it as a switch, if skin's feeling the least bit oily.



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Beauty Q&A

What to do about: nail breaks, tennis elbow. . . . Plus: contact lenses for color-blind people, where to get food-additive facts

Q When cold weather comes, my nails just give up; they split, break, sometimes peel. Is there anything I can do to prevent this?

A To some degree, climate affects nail condition. In winter, when there is less humidity, nails tend to dry out, become brittle. What to do (summer or winter): condition nails to retain or replenish moisture. One of the best—and easiest—conditioning treatments to do at home while reading or watching TV (this, from Frances, nail expert at the Kenneth Salon, 19 East 54th St., NYC): Massage fingers with Vaseline, then put on a pair of thin plastic gloves (available in drugstores). Body heat "activates" the Vaseline treatment. Leave for fifteen minutes; remove Vaseline with a soft cloth. Another idea: Dab Vaseline on fingernails and cuticles before you put on rubber gloves to wash dishes—instant softener.

Q I recently heard about contact lenses for color-blind people. Can you tell me more about them . . . where do I find them, and if they can help a person who's color blind?

A Several years ago, a Waltham, Massachusetts, optometrist named Harry Zeltzer developed what is called the X-Chrom lens, a special filter lens that helps some red/green color-blind people "read" those colors a little more clearly.

Will people who are color-blind "see" color if they wear these lenses? The answer is no. Color interpretation is done in the brain, not the eye. What will you see if you wear them? Since color-blind people can't speak in terms of color, that's a hard question to answer. Some describe what they see as a greater range of grey tones, others as a fluorescence. In either case, the lens (you wear only one) does help some color-blind people to become more sensitive to color, and to see a greater number of shades. To find out more about them, ask your ophthalmologist . . . if he isn't familiar with them, he can refer you to someone who is.

Q I like the idea of an exercise class, but I always get bored with the routine. Do you have any suggestions on how I can enjoy exercise while I'm also getting in shape? If the classes were more interesting, I might have more willpower!

A You're not alone: For many women, basic exercise classes are either too rigorous *or* too dull. To enjoy exercise

(Continued on page 148)



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BEAUTY Q & A

(Continued from page 140)

more, one solution: check out the fall/winter schedule of your local YWCA. Many Y's offer fun-to-do-things that provide an extra benefit: they help you stay fit. Why not try karate, tap dancing, or a Flamenco group? If you're feeling adventurous, what about Disco dance lessons? Extra: Classes at the Y are usually inexpensive—about $30 for 8 lessons. After one series of lessons, switch to another type class. Or, if there is a university near your home, see what physical education courses are offered—maybe you can sign up.

Q **I have been reading a lot lately about food additives, and the whole question of what-to-avoid/what-may-be-unhealthy seems incredibly complicated. How can anyone food shop and avoid additives? Is there a *simple* guide that can help and, if so, could you tell me how can I get a copy?**

A We checked around and there *is* a booklet that gives a brief summary of the 14 most common additives (out of the-more-than 3000 that are used), their purposes, and the potential hazards you face if you eat them. The pamphlet helps you make more informed choices when you are food shopping. However, it is meant for a quick-read and only touches on the food-additive question. If you're looking for more information . . . note the listing of additional reading sources about food additives on the last two pages of the pamphlet. Copies of the *Consumer's Guide to Food Additives* can be obtained by sending 35¢ (in coins) to the Department of Consumer Affairs, 80 Lafayette Street, New York, NY 10013.

Q **I play a lot of weekend tennis and have developed "tennis elbow." What causes this, and how can I cure it?**

A According to Willibald Nagler, M.D., chief of rehabilitation medicine, The New York Hospital–Cornell Medical Center, tennis elbow is an inflammation of the elbow area where your tendon attaches to the bone. The inflammation is caused by friction—i.e., the repetitious motion as you hit the ball places continuous stress on that area. This stress increases in proportion to any lack of muscle strength in your arm. Any repetitive gripping motion of the forearm can lead to tennis elbow—even golfers can get it. Dr. Nagler's suggestions for helping avoid/cure tennis elbow: (1) Develop your muscles by playing, if possible, more regularly than just on the weekends. (2) Use a lightweight racquet, and be sure the grip is the right size. (3) A two-handed backhand will relieve the pressure on your elbow. (4) Have a lesson to be sure your form is correct; bad strokes can strain your muscles needlessly.

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Thirty: not a dirty word anymore

By Mara Wolynski

Phillip, my high-school classmate, went through college while his father wrote his papers (and got C pluses for his nocturnal efforts) and his father's secretary typed them. Then suddenly, in a burst of whimpering terror, Phillip took the law-board examinations, scored a big 400 on a 200-800 scale, saw that he wasn't going to make it on his own, and began collapsing in various IRT subway stations. He would drop down and people would peel off their coats, make blankets and a pillow, and buy him sodas while he waited for the ambulance. Passersby would hold their breaths so Phillip's "Thanks, man" wouldn't infect them. No one could have known that it wasn't a rare nerve virus that kept Phillip pinned to the platforms of major subway stops at rush hour. It was sheer, unadulterated 1970's panic. Pure 1970's terror because, for the first time in his sheltered little life, his parents had suggested that he "*do* something" (a dirty little verb to many of us who were born in the 1950's and had it easy in the 1960's).

Phillip epitomized my generation's behavior every time he was rushed into an emergency room. His parents would come running only to find their first-born nervous wreck ambulatory—or sitting, drinking tea, and complaining that he still had little use of his left leg, which wasn't responding. His parents looked concerned to the doctors and disgusted to Phillip. Finally, they sent him to a psychiatrist who gave him a prescription for Valium and told him to get a job if he couldn't get into law school. All last year Phillip fell down in subway stations until his father (a man of some influence) got him into law school, which appears to have cured the paralysis. Phillip tells me now that he probably won't need the Valium until 1980 when he'll be out of school and studying for the bar exam.

"The young have never been as young as my generation is..."

In the 1960's being young was fashionable. It was a time when the young appeared to be leading the old. So intoxicated were our elders with the idea of being "in touch with the kids" that grown men and women began acting like kids. We laughed at them and mocked them for being "out of it" while trying so hard to be "in." We were real and they were ridiculous, and we found proof that we were something special in their approval of our self-aggrandizing ways. My generation was catered to, indulged, and supported (at least financially, if Mom and Dad couldn't muster it spiritually). Many of us were certain that our futures wouldn't be traditional. Getting married, working, having kids, settling down—all these were passé customs to the upper-middle class in the late 1960's. For us, there were to be no externally imposed responsibilities, no obligations, and no compromises. It was understood that Establishment jobs would always be around and would continue to be as unattractive and uninviting in the future.

The 1960's was a time of youth's self-infatuation. It seems now that many of my contemporaries spent a lot of time leaving. Leaving was a response to harassment. Harassment was what Sally's mother practised when she refused to let Sally sleep with Tyrone at home, when a parent refused to let Robert use her living-room furniture as part of his band's act, when John's father failed to smile each time his son called him a fascist pig. Parents wept as their self-proclaimed geniuses went off to places where the bathrooms had no sexual preference and the people had even less, where corpulent gurus took money and dispensed brown rice.

On college campuses and in high schools, "F" stood for freedom from grades, which were the blunted tools of the decomposing system. No one over thirty was going to tell us what to do; thirty in itself was cause for euthanasia.

Mom and Dad gave us money; we told LBJ to beat it, which he did; and our word often seemed a bit like law. We were the group Nick the Greek would have backed. We were the genera-

(Continued on page 152)

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THIRTY'S APPEAL

(Continued from page 150)

tion who had the nerve to believe that we were going to teach our parents nifty little secrets which they would learn if we didn't kill them in the process. Parents, therefore, trod on eggshells and tried to keep their misfits happy and at home. We knew, all along, that in the end, and no matter what the cost, our parents were always going to make things O.K. It had become a pattern. There was money then.

Then it was the 1970's and, among other things, the money disappeared and the jobs were taken by those old enough to know, earlier, how comforting security could be. Suddenly, our time had passed and it wasn't great to be young anymore. The idea of actually *doing* something ceased to be only our parents' cross to bear and the idea sent many of my contemporaries back to school or out of the window.

For those who spent their time planting on the farm, the pavement is hard to pound and the botany jobs have been given to the conventionally trained botanists. For those of us who never prepared for more than a trust fund, there are no jobs available, having been taken by those who could at least get dressed in the morning.

The stock market dropped and so did Martin—from the terrace of his parents' penthouse, after they told him they could no longer afford to sustain his parasitic lifestyle. When they found the note, suicide was spelled with an "a" and they wept because they had sent him to a progressive school that had never taught him how to spell.

The country wasn't feeling well in the early 1970's and neither was Harry, who saw himself as a dwarf every time he looked in the mirror, even without the LSD that had been his breakfast for several years. But the times had changed; and the 1970's didn't have the money to send him to a nice, ivy-covered hospital where his mother could tell friends and neighbors, "He's resting," and the staff would be genuinely interested in knowing at what particular point in Harry's drug-addled adolescence he had gone off the deep end. Harry had two choices: he could pull himself together and stop whining, "But I'm anxious . . .," or he could sit in a grim state hospital and wait until the price of gas dropped so his parents could drive up to visit and ask why Harry hadn't flown before Dad's wage freeze.

The 1970's have become a time when it is necessary to try to enter the Establishment; but, in 1977, it's not so easy. Even the carnivorous gurus have flown home, first class, on Air India.

My generation is still young and the transition from adolescence to adulthood has never been more unsuccessful than with us. One problem with my generation is our impatience. Our fatal flaw is being spoiled. We don't want to start at the bottom because we were at the top once. And like all creatures who reach the top too easily and too proud, we are being punished by the gods for hubris by being made to wait to be thirty and believable. Thirty is now the age of reason instead of the age of Kansas City spinsters who let down their hair for the farm animals and, occasionally, for Jake who works down on Route 1.

Thirty has become the fashionable age to be in the 1970's, and anything younger is downright humiliating. They say that women aren't making their major choices before thirty today. That's because *no one* under thirty is in a position to make choices now. It seems now that not until thirty does rational behavior begin; and, because I am twenty-four, I have become obsessed with becoming thirty. I imagine, sometimes, what life will be like for me then, in six years, when I finally get a job.

I will have grown taller, and my hair will be one length—because it'll take six years to get the layering out. I will, no doubt, be married and I will be old enough to remember the last time my parents didn't help me when I got into a mess. I will have a larger frame of reference and won't have to feel ridiculous everytime I say, "Ten years ago. . . ." I will be settled until something *real* happens to unsettle me. I will have mastered the art of taking a bath like a lady instead of like a nurd who splashes and gets water in under the terry-lined shower cap, which stays dry when you're thirty. I still won't have pets and will probably have trouble with my husband's temper and parsimonious ways. Maybe he'll be French and will say annoying things like "Zis *pain* is stale" or "Zat was an 'orrible fing to say to *moi*."

I will be old enough to have someone I can't afford to come in to clean. My phone bill will have stopped looking like a boring drunk's. I will, if I have one, get tired of a steady job and will wish to hear that someone wants to pay my bills and support me. Life will be easier because there will be less time to live. Life will be easier then, because I already will have made those mistakes that I now mistakenly think of as actions that will cure my anxiety.

I will never again be as bored as I will remember I was in my twenties, and my children will never call me by my first name.

I know that my mother will still bother me, but I won't keep swearing that she'll eat liver with my kids in their room when she comes to visit. I will be kinder, but I will not be more patient. I will have the best credit at all the places where my best friend doesn't.

I will then decide that life is not all that it's cracked up to be, and I will take to my bed. Then I'll be thirty in bed for a while and will still hate the taste of whiskey.

The Peace Corps will sound rugged and inviting and I'll send for their brochure and find out that white women aren't needed in Uganda. I might offer my family money, if they will disappear and let me enjoy being thirty.

Life at thirty will be a new time for me, another chance to be some things that command respect (even if it's shown only by a formerly sullen doorman whom I won't be curt with). I will get more mail, I will still not enjoy "culture," and I will still be dissatisfied with the way I mount curbs after crossing the street.

I will never attempt suicide because, if you miss all the drama, what's the point? I will go to friends' funerals and think that they were more unsuccessful than I.

I will see books written by acquaintances destroyed by reviewers and I will be happy. I will be smarter and will have read Dickens and still won't have enjoyed James Joyce.

(Continued on page 154)



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The wide-awake nightmares: headache and stomachache

By Melva Weber

Headaches are worrisome, painful time-losers. They are also big business—over $782 million was spent during 1976 for nonprescription headache remedies such as aspirin—more than $3 for every man, woman, and child in the United States.

Gathering scientific knowledge about headache's causes and cures and distributing headache information to an interested public are the two jobs of the American Association for the Study of Headache. A Chicago physician, Seymour Diamond, M.D., executive secretary of the association and author, with William Barry Furlong, of *More Than Two Aspirin: Hope for Your Headache Problem* (Follett Press), said, "Some headaches, like migraine and the depressive headache, are not under the sufferer's control, though many headaches originate when the person takes on just too great a load to handle.

"Here's what happens: Spasms start in the muscles of the head and neck, and the blood vessels increase in size. There is a nerve accompanying every artery, and when that artery becomes even a little swollen, it may press on the nerve and cause pain."

For the occasional, self-caused stress headache, Dr. Diamond suggests a mild analgesic such as aspirin. But for another common type of pain in the head that he classified as the "weekend headache," he has a different method for relief. "The weekend headache is caused by simple oversleeping, when you are trying to 'catch up' on lost sleep," he explained. "During an extra-long night's sleeping, your blood sugar may get low, and you wake up with a headache. If you want to sleep those extra hours, I suggest waking up at your regular time, taking a small glass of orange juice, and going back to bed."

Your aching head may be trying to tell you something is wrong. "If you get four or five headaches a month without any apparent cause, or if your headaches really disable you so you can't carry out your work, you must consult your doctor," advised Dr. Diamond.

If you are a regular headache sufferer and want to learn more about headaches and the advances in headache research, write to the National Migraine Foundation, 2422 West Foster Avenue, Chicago, Illinois 60625. They will send you their regular, informative newsletter.

Headache plus stomachache should never get aspirin, insisted Sidney M. Wolfe, M.D., a Washington, DC, internist. "If you have a simple, one-time upset from too much food or from alcoholic drinks, take an effective antacid—but never one that contains aspirin." Dr. Wolfe explained that aspirin can be intensely irritating to stomach and intestinal tissues, and is a major cause or a trigger in gastrointestinal bleeding. "The fizzy tablets people take for upset stomach often contain aspirin," he said.

Erwin DiCyan, Ph.D., pharmacologist and author of several health books, agrees. "I tell people as a general rule: Never take aspirin for a hangover."

Dr. Wolfe, who is also widely known as an activist in the Ralph Nader Public Citizen's Health Research Group, pointed out some types of stomach upset that are special warning signals for conditions that should be treated by a doctor. Among them:

- Stomachache that comes after eating fatty foods may suggest a gallbladder problem to your physician.
- Pain that comes on when your stomach is empty, but is relieved by eating, may indicate a beginning ulcer.
- Burning pain in the stomach and esophagus, an hour or so after eating, may be acid reflux from hiatus hernia, a condition that allows the stomach contents to back up into the gullet. This condition is helped by not lying down for two or three hours after eating, but it also requires management by a doctor.
- Any persistent stomach pain, vomiting, or diarrhea. ▽

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'MENUET' MODULAR SEATING, PAGE 29 ROCHE-BOBOIS CATALOGUE

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THIRTY'S APPEAL

(Continued from page 152)

The creases around my mouth will be as deep as my mother promised they eventually would be, and I will still have to listen to her as she asks me how long I am going to "plumb my one-inch depth." Life will be good but never as good as I had once expected it to be at twenty-four.

In 1977, it is a disaster to be younger than thirty. Once, we cried that we wanted to get out of the system and needed to change it. Now, we look for a way in—hoping that somewhere along the line our elders will throw us a bone, a few scraps, maybe offer us a leg up.

The young have always been young but never as young as my generation is. Maybe it's because we've been young for such a long time. Previous generations grew up when they went to work young, married young, and had children young. And each generation somehow always seemed to do better than its parents.

So far, we haven't. Could be we missed the boat. And now my contemporaries find that traditional institutions are looking better and better, once we saw the beginnings of open marriages and the loosening of the noose that had kept our parents and their parents "repressed." Now I think, "Oh Zeus, repress me as thou repressed my mother and grandmother so I won't have to learn to type sixty-five words per minute."

Our generation was promised the greatest and all we got was Muhammad Ali. ▽

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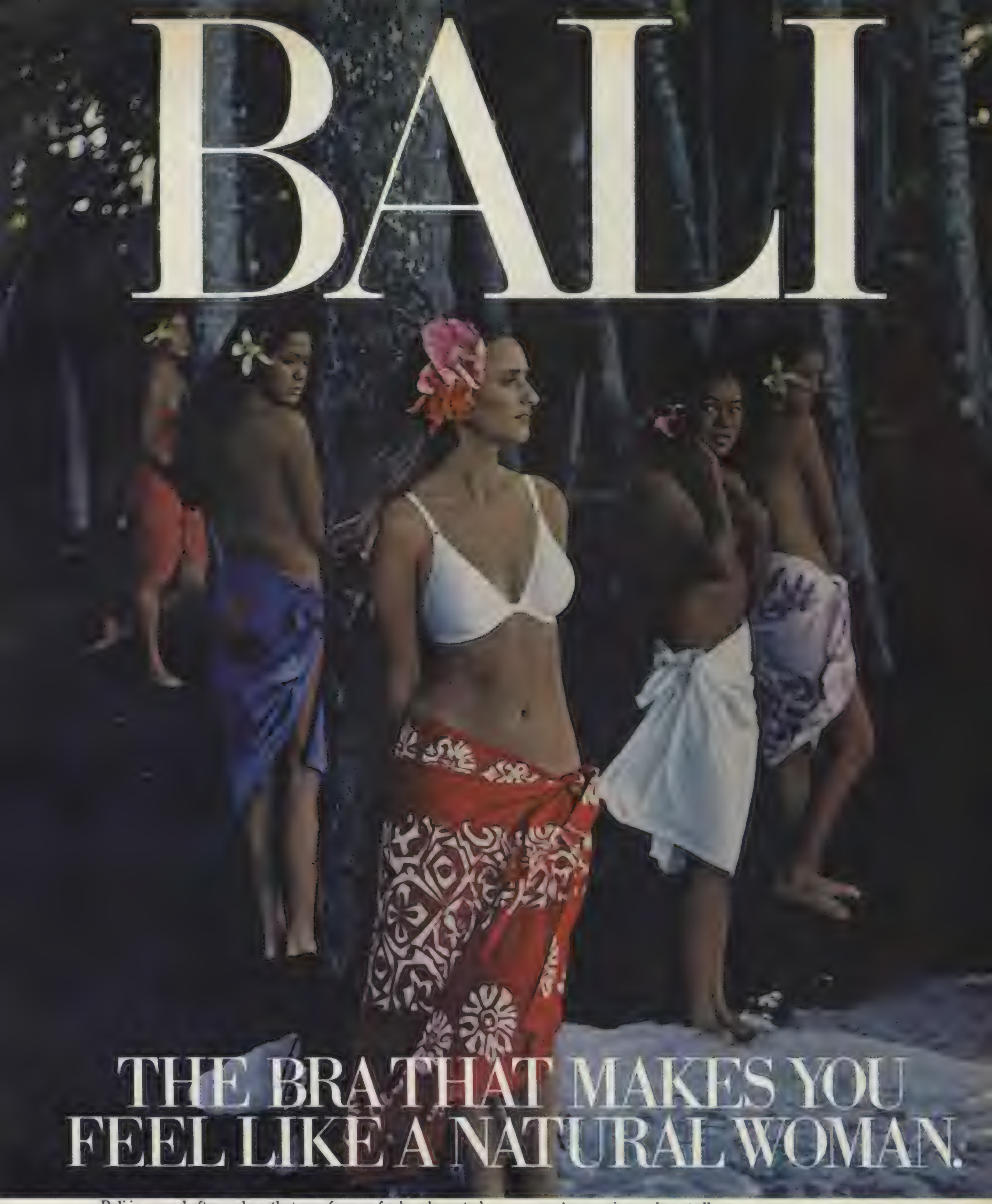
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Between Us

Talk from, about, and of interest to . . . women

By Lorraine Davis

EVER SINCE GARBO . . .

"Why should men think it's their prerogative to want to be alone?" A voluble English housewife living in Miami Beach asked herself that question a year ago. Fiftyish. Two children grown. Depressed. Fat. Television addicted. Unhappy. Most of all, *resentful*.

"Marriage is a job," Sabina Shalom said, "you undertake obligations when you marry. But I believe in *recognition*. And there comes a time when women should have it, in money and in days. I decided that after twenty-five years of marriage I was entitled to one day off each week with pay—*retroactively*."

When she had won her husband's agreement to the requisite money and time, Ms. Shalom set out to circle the world, alone, on a completely open-ended trip: no time or geographic limitations. Backpacking ("Better," she said, "to be regarded as an eccentric Englishwoman than as a tourist of means"), dressed in a cotton skirt (too wide-hipped then for jeans), she lost thirty pounds while roving through Spain, France, Switzerland, Greece, Iran, India, Thailand, Malaysia, Hong Kong, Macao, Manila, New Guinea, Australia, Solomon Islands, New Zealand, Tonga, Fiji, Samoa, Tahiti, Easter Island, Chile, Colombia. . . .

A woman of considerable bravura, Ms. Shalom used her skills as a former BBC journalist and social worker to gain interviews with the famous and mighty along her way; kept to her budget by bunking with friends and friends of friends of friends. Though she doesn't recommend her bus-and-hitchhike locomotion for every one—there were some tense moments—Sabina Shalom definitely advocates the time-off-alone cure for middle-aged blahs. Restored, refreshed, with a new focus on herself, she now intends to share her experience with other women by writing and lecturing about it.

SEX IN MARRIAGE

Is marriage really on an uptrend? Now that even the squarest news magazines have caught on to the fact that couples are living together without legal ties, the book publishers have gone back to the joy of matrimony. Now, among a spume of books re-endorsing marriage, comes the big wave: Nena O'Neill, the wife half of the team who shook up settled folks five years ago with "Open Marriage" (M. Evans), has written a book, "The Marriage Premise" (also M. Evans), in which she endorses sexual exclusivity and staying together until your golden wedding day. Here's what she has to say about fidelity:

"However much we are aware—or unaware—of the subtleties of loyalty and fidelity, the fact is that most people subscribe to and need sexual fidelity in their marriages. Few people can build the necessary trust, the needed belief and assurance in each other, the sense of loyalty necessary to protect their new and developing relationship without many kinds of exclusivity, including sexual. For most people, sexual fidelity is a part of the larger emotional loyalty they share as a central premise in being married—and for most, it continues so throughout their marriage.

"But like most good things we aspire to in life, sexual fidelity is an ideal. And ideals do not always take into account the realities of life. There are many reasons why people do not or cannot live up to the pledge of sexual fidelity. The catalog is endless: boredom, curiosity, frustration, anxiety, hypocrisy, innovation, the need to restore self-esteem, lack of intimacy, the desire for something more, and the one added by the sexual revolution, sexual freedom. . . . While we may have no intention of having sex with someone outside our marriage, permissively or otherwise, we have to come to terms with the possibility of being physically or emotionally attracted to someone else."

SEX IN DIVORCE

With books popping up everywhere extolling marriage, some built-in Law of Reciprocal Publishing brings us simultaneous books on divorce. *Living and Loving after Divorce* (Rawson) was written, with Victoria Pellegrino, by Catherine Napolitane—a divorcée who started her own "divorcées anonymous" organization, called Nexus.

Talking with the rafts of women who now belong to Nexus groups, and drawing on her own experiences, Ms. Napolitane not only breaks down the emotional zigzags of the divorced woman into eight recognizable stages—from Active Bleeding to The Search for the Real Me—she gives plenty of snappy advice on how to deal with your ex-mother-in-law; how to keep from being a patsy for your children; how to meet a new man on the tennis court, golf course, in the supermarket, airport, museum, library, or dentist's office. And, when you've found him, she counsels against keeping your desires to yourself:

"True sexual equality means that you are able to seduce, too. You can say to him, 'Let's forget this party and just sit here and hold hands,' or 'I love being with you.' One friend used to say to men she liked, 'Let's go to my apartment for a little cuddle.' This certainly was more direct than saying, 'Would you like to come back to my apartment for a sandwich?'

"I see more and more women calling men, asking them for their phone numbers, inviting them on dates. Some men will give women their business cards—these are the ones who love women to call them. If you feel comfortable doing this, it's perfectly okay. An easy way to ask is to say, 'Some friends are having a party soon. If you let me know your number, I'll call you,' or 'A friend gave me theater tickets for Wednesday evening. Since you said you liked the theater, I thought you'd like to go.'"

THIS IS YOUR JOB

That old devil housework is finally getting intellectual attention. Continuing discussions begun (by invitation only) last May, "The Future of Housework, The Role of the Housewife, and Sharing Arrangements for Child Care," sponsored by Sarah Lawrence College and funded by the New York Council for the Humanities, will be open to the public in New York this month. Panelists: working housekeepers as well as theoreticians, academicians, activists.

NOW READ THIS

News: get it or give it through *Women's Agenda*, the newsletter of Women's Action Alliance (370 Lexington Avenue, New York, NY 10017); this ten-times-a-year publication is a clearinghouse for womantalk from groups of all sizes and stripes. Editor Ellen Sweet emphasizes strategies and model programs—some things to go on.

MORE BEAUTIFUL LEGS

Run for it in Boston on October 10 (the Columbus Day holiday) in the Bonne Bell Mini Marathon. If you missed loping around New York's Central Park in June, you can test your legs along the Charles River in the company of women distance runners of all ages from all over the country. Applications at Amateur Athletic Union, 69 Canal Street, Boston, MA 02114, at your sporting-goods store, or you can write to Conventures, Inc., 11 Newberry Street, Boston, MA 02116.

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How the rich recycle.

Frozen yogurt—the anytime reviver: recipes for fruit treats to freeze at home

FROZEN FRUIT YOGURT
about five and one-half cups

¼ cup fruit juice
or cold water (see note)
1 envelope Knox unflavored gelatin
½ cup sugar
¼ teaspoon salt
16 ounces fruit yogurt
2 egg whites, unbeaten

Sprinkle gelatin over cold water or fruit juice in a small saucepan over low heat, stir until gelatin dissolves, about 3 minutes. Add sugar and salt, stir until sugar dissolves. Remove from heat. Cool slightly. Stir in yogurt. Pour into a freezer tray or 9 x 5 x 3-inch loaf pan. Freeze until set. Turn into large bowl, add egg whites. With an electric mixer, beat at high speed until smooth and fluffy, about 10 minutes; return to freezer tray, freeze until firm.

Note: If pineapple juice is used, it should be canned, not frozen.

ORANGE YOGURT SHERBET
about two quarts

2 cups orange juice
1 envelope Knox unflavored gelatin
1 cup sugar
¼ teaspoon salt
2 teaspoons grated orange rind
½ cup flaked coconut
16 ounces plain yogurt

Sprinkle gelatin over ½ cup of the orange juice in a medium saucepan over low heat, stir constantly until gelatin dissolves, about 3 minutes. Add sugar and salt, stir until sugar dissolves. Remove from heat; stir in remaining orange juice, orange rind, and coconut. Cool slightly; mix in yogurt.

Freeze yogurt mixture in a 2- or 4-quart ice-cream maker (hand-turned or electric) according to manufacturer's directions. Turn into a container, cover, and ripen about 2 hours in freezer.

FROZEN BANANA-RASPBERRY YOGURT
about five and one-half cups

1 envelope Knox unflavored gelatin
½ cup sugar
¼ teaspoon salt
1 cup mashed ripe bananas (3 medium)
1 tablespoon lemon juice
8 ounces plain yogurt
2 egg whites, unbeaten
1 package frozen raspberries, thawed, pureed, and strained
2 tablespoons light corn syrup

In small saucepan, mix gelatin and ¼ cup cold water. Stir over medium heat until gelatin dissolves, about 1 minute. Add sugar and salt, stir until sugar dissolves. Remove from heat; stir in bananas and lemon juice. Mix in yogurt. Pour into a freezer tray or a 9 x 5 x 3-inch loaf pan, freeze until firm. Turn banana mixture into large bowl, add egg whites. Beat at high speed with an electric mixer until smooth and fluffy, about 10 minutes. In small bowl, combine berries with corn syrup. Alternate spoonfuls of banana-yogurt mixture with raspberries in freezer tray or loaf pan; freeze until firm.

FROZEN BANANA YOGURT
about five and one-half cups

1 envelope Knox unflavored gelatin
½ cup sugar
¼ teaspoon salt
1 cup mashed ripe bananas (3 medium)
1 tablespoon lemon juice
8 ounces plain yogurt
2 egg whites, unbeaten

In small saucepan over low heat, sprinkle gelatin over ¼ cup cold water, stir constantly until gelatin dissolves, about 3 minutes. Add sugar and salt, stir until sugar dissolves. Remove from heat: stir in bananas and lemon juice. Cool slightly, mix in yogurt. Pour into a freezer tray or a 9 x 5 x 3-inch loaf pan. Freeze until firm. Turn banana mixture into a bowl, add egg whites; with an electric mixer, beat at high speed until fluffy, about 10 minutes. Return to freezer tray, freeze until firm.

FROZEN BANANA DAIQUIRI YOGURT
about five and one-half cups

1 envelope Knox unflavored gelatin
½ cup sugar
¼ teaspoon salt
1 cup mashed ripe bananas (3 medium)
½ teaspoon grated lime rind
3 teaspoons lime juice
2 tablespoons rum
8 ounces plain yogurt
2 egg whites, unbeaten

In small saucepan mix gelatin and ¼ cup cold water; let stand 1 minute. Stir over medium heat until gelatin dissolves, about 1 minute. Add sugar and salt, stir until sugar dissolves. Remove from heat; stir in bananas, lime rind and juice, and rum. Stir in yogurt. Pour into freezer tray or 9 x 5 x 3-inch loaf pan, freeze until firm. Turn banana mixture into a large bowl, add egg whites. Beat at high speed with an electric mixer until smooth and fluffy, about 10 minutes. Return to tray; freeze until firm.



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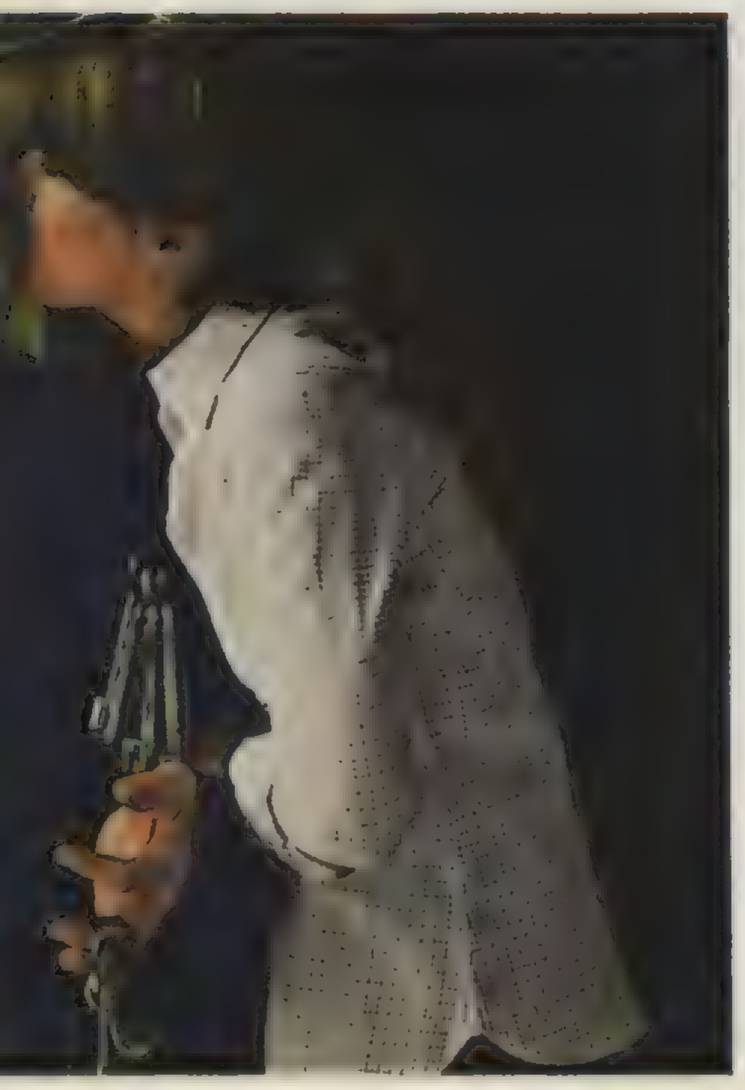
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Food

By Arthur Gold and Robert Fizdale

Endive at its best—raw or cooked, sauced or stuffed. Recipes here, more ways to prepare on page 320

ENDIVES BRAISÉS AU JAMBON
(Braised Endives with Ham)
six servings

12 thin slices boiled ham
2 tablespoons butter
3 tablespoons flour
1½ cups milk, heated to the boiling point
Salt and freshly ground pepper (white pepper if possible)
½ cup heavy cream or *crème fraîche*
¼ cup grated Gruyère cheese and 1 more tablespoon butter

This enrichment of braised endives is a marvelous first course or luncheon dish. Follow recipe for Braised Endives on page 320. After endives have been in oven an hour, wrap each in a ham slice, then place in a generously buttered shallow baking dish. Melt butter in a heavy saucepan over low heat. Blend in flour with a wire whisk and cook, stirring, 2-3 minutes. Remove from heat. Add milk and start to beat with whisk immediately, scraping edges of pan to blend flour and milk well. Return saucepan to medium heat and whisk to a boil. Boil, while whisking, a minute. Heat cream and gradually whisk into sauce. Season with salt and pepper to taste. Pour sauce over ham-wrapped endives, sprinkle with grated cheese, dot with additional butter. Brown under medium broiler until cheese is golden brown. Serve.

Variation: We gave the preceding recipe an Italian accent by following recipe for Braised Endives with Ham, substituting thick slices of prosciutto for thinly sliced ham and using freshly grated imported Parmesan cheese instead of Gruyère. Just before browning under broiler, dot generously with *crème fraîche* (or sour cream) instead of butter.

LA SALADE D'ENDIVE AU CITRON
(Endive Salad with Lemon Dressing)
four servings

4 endives

Dressing:
6 tablespoons French peanut oil (such as Huilor brand)
2 tablespoons freshly squeezed lemon juice
½-1 teaspoon powdered sugar
Salt and freshly ground pepper
1 tablespoon chopped fresh chervil (or parsley)

Prepare endives as directed in preparation note on page 320. Arrange a few of the outer leaves from each vertically in a row around the side of a glass serving bowl. Cut endives into thin rounds. Place at bottom of bowl.

Mix dressing ingredients well and pour over rounds. Toss salad at table to coat leaves as well as rounds.

ENDIVES EN WOK
(Stir-fried Endives)
four servings

4 endives
3 young carrots
1 bunch scallions
2-3 slices fresh ginger root
2 tablespoons vegetable oil
1 teaspoon Oriental sesame oil
½ teaspoon salt
1 teaspoon each soy sauce and sherry

Prepare endives. Cut into rounds ¼-inch thick. Peel carrots, slice into very thin rounds. Trim scallions and cut into ¼-inch slices using all the white part and most of the green. Put each vegetable on a separate dish near the stove.

Peel ginger and mince, or put, unpeeled, through a garlic press. Place next to vegetables.

Heat wok till very hot. Dribble vegetable and sesame oils down sides of wok. Add salt and ginger root. Stir-fry a few seconds. Add carrots; cook quickly in hot oil, stirring constantly for a minute. Add scallions, stir-fry another minute. *Note:* Dribble any additional oil needed around edge of wok so that oil will be heated by the time it reaches food. Add endive, stir-fry a minute. Add soy sauce, sherry, stir-fry a few seconds. Serve at once by itself, with steamed or poached fish, or other Chinese dishes. Pass additional soy sauce separately.

GOLD AND FIZDALE'S RAW ENDIVES WITH ANCHOVY DIP
four servings

4 large endives

Anchovy Dip:
16 anchovy fillets with a bit of their oil
10 capers, well-drained
1-1½ teaspoons Dijon mustard
1 teaspoon freshly ground pepper
2 tablespoons wine vinegar
1 tablespoon chopped parsley
½ cup olive oil

(Continued on page 170)

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ENDIVE

(Continued from page 166)

Prepare endives and leave whole. Blend all anchovy-dip ingredients in a food processor, using steel-knife attachment, for a minute or till well mixed. For handmade sauce, mash anchovies and capers in a wooden bowl or a mortar, stir in mustard, pepper, vinegar, parsley, and blend well. Beating constantly, gradually add oil till sauce has consistency of heavy cream.

Divide dressing among four small bowls. Present each guest with an individual bowl of sauce and one whole endive to be eaten artichoke-style, one leaf at a time, dipped in the sauce.

Variation: Each portion can include half a bulb of fennel cut into long strips along with the whole endive. In that case, double the amount of sauce.

FRENCH-FRIED ENDIVES, FIZDALE AND GOLD

four servings (especially good with veal or lamb chops)
eight to ten servings as hot canapés

Batter:
1⅓ cups flour
1 teaspoon salt
½ teaspoon pepper
1 tablespoon vegetable oil
2 eggs, separated
¾ cup flat beer

1 pound fresh, firm endives
Salt and pepper to taste
1½ quarts vegetable oil (not olive oil)

Batter should be made at least 3 hours in advance: by hand, in a blender, or food processor, using steel-knife attachment. Put all batter ingredients (*except* egg whites to be used later) in container of blender or food processor. Blend just till mixed; do not overblend. You may need to stop machine once or twice and push down any unblended ingredients from sides of container with a rubber spatula. Put batter into a bowl, cover and refrigerate 2 to 12 hours. When ready to use, beat egg whites till stiff and fold into batter.

Prepare endives. Cut lengthwise into sixths or quarters, depending on size. Put 1½ quarts oil into a large heavy skillet, approximately 11¾ inches in diameter. Heat oil to 375° over moderate heat.

Season endives with salt and pepper, dip in batter till well coated on all sides and drop one at a time in hot oil. Fry a few at a time till golden brown. Remove with a slotted spoon. Place endives on flat pan lined with paper towels, keep warm in low oven while frying the others. When all are fried, season lightly with salt and pepper, serve at once.

F. & G. ENDIVE CANAPÉS STUFFED WITH DEVILED EGG

twelve to fifteen servings

2-3 large endives
6 dried apricots
2 tablespoons Dijon mustard (or more)
1 teaspoon honey
Juice of ½ lemon
6 eggs, hard-boiled
A few sprigs watercress, finely chopped
2 tablespoons mayonnaise
Salt and pepper to taste

Simmer apricots, covered, in boiling water, till soft. Drain and pat dry with paper towels. Put apricots, coarsely cut, mustard, honey, and lemon juice in container of food processor or blender, blend well. Remove to a mixing bowl. Coarsely chop eggs and add to bowl along with last three ingredients. Mix well. Taste and correct seasoning, adding more mustard, salt, pepper, lemon juice, or mayonnaise as you like.

Prepare endives, and separate into leaves. Chop two leaves finely, add to egg mixture. Fill each leaf with mixture, leaving an inch unfilled at stem end as a "handle." Chill before serving. Arrange on a large round dish like spokes of a wheel with "handles" on the outside. Alternate with salmon-stuffed and cheese-stuffed endives, below.

SALMON-STUFFED ENDIVE CANAPÉS

twelve to fifteen servings

2-3 large endives
1 cup poached salmon (or drained canned salmon)
¼ cup finely chopped celery heart
2 tablespoons chopped fresh tarragon
2 tablespoons mayonnaise
1 tablespoon lemon juice
A few splashes Worcestershire sauce
1 teaspoon drained capers
Pinch curry powder
Salt and freshly ground pepper
Optional garnish: 2 tablespoons chopped fresh chives

Prepare endives and separate into leaves. Chop 2 large leaves finely, reserving rest. Remove and discard all bones and skin from salmon. Put into a bowl and mash with a fork. Add chopped endive and all other ingredients except garnish. Mix thoroughly. Fill endive leaves, leaving one-inch "handle" at stem end, or cut the stuffed leaves in half crosswise. Chill till serving time. Sprinkle with chopped chives.

DIET ENDIVE AND CHEESE CANAPÉS

fifteen to twenty servings

2-3 endives
About 1 cup chèvre cheese (imported French goat cheese), or Greek feta or Italian dry ricotta
2 teaspoons Pernod
About ½ cup plain low-calorie yogurt
4-6 tablespoons chopped fresh dill, or parsley
Freshly ground pepper
Paprika

Cut or scrape rind from cheese and discard. Place cheese in a wooden bowl, add Pernod and half the yogurt. Mash together till well mixed. Add more yogurt gradually till mixture is thick and creamy but not liquid. Adjust amount of yogurt, using more or less, depending on dryness of the cheese. Stir in most of the dill and season with pepper.

Prepare endives and separate leaves. Fill leaves with cheese mixture and chill till serving time. Sprinkle with remaining chopped dill and a little paprika. Cut larger leaves in half, across, if you like.

(Continued on page 178)

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THE TIMES

France rules out use of troops in Zaire

Paris, April 12—France has ruled out the possibility of sending forces to Africa to take part in a Vietnam-style war. President Giscard d'Estaing assured the French people in television broadcast that French military would not intervene from Morocco in Zaire should the rebellion there threaten the lives of Europeans at the end of this week.

Declaring a decision that was a mixed reaction at h the President said he be need of the support of others of the United S

"We need an a account to ensure French Africa is a p not continue. Sub Africa would have ere for both Europe."

He said the sit in Zaire appe stabilised as a dispatch of troops to the Kananga] wer largely operate aircraft.

French t that several tonnes of bas instruments for troops and helpin French-supplied ve and

Emphasising the dence of France's dom President said he had t raised the possibility Cyrus Vance, the Secretary of State, visited Paris "if e even though it w preparation."

Field reports sho the invaders were a arms and ammuni in recent months, he said. "In other words the Kananga gov to their o 12 years with their

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ENDIVE

(Continued from page 170)

ASPARAGUS TIPS IN ENDIVE BOATS

four servings

2-3 large endives
16 stalks asparagus
2 tablespoons finely chopped shallots
1 hard-boiled egg, finely chopped or mashed

Dressing:
6 tablespoons olive oil
2 tablespoons wine vinegar
1 teaspoon Dijon mustard
Salt and freshly ground pepper

Prepare endives and separate 16 outer leaves. Cut tips of asparagus slightly shorter than endive leaves. (Use center endive leaves and lower parts of asparagus stalks in other recipes.)

Boil asparagus tips in salted water till tender but still bright green and crisp. Drain immediately, dry on paper towels.

Mix together all dressing ingredients. Arrange endive leaves in a row on rectangular platter, alternating stem ends and pointed ends. Spoon a bit of dressing into each and fill with an asparagus tip. Pour remaining dressing over all and sprinkle with chopped shallots. Use a bulb baster to collect dressing and baste frequently. Sprinkle with chopped egg just before serving. Serve at room temperature.

OUR OWN HOT OR COLD ENDIVE AND ARTICHOKE SOUP

six servings

¾ pound endives, trimmed and cut into half-inch slices
6 cups chicken broth (or 3 cans College Inn chicken broth)
4 tablespoons butter
1 medium onion, thinly sliced
1 carrot, thinly sliced
Salt, pepper, sugar
14-ounce can Spruce brand artichoke hearts
or a package of frozen artichoke hearts
1 medium-size potato, peeled and sliced
1 egg yolk
1 cup heavy cream, light cream, or milk
Optional garnish: Some shredded raw endive,
1 tablespoon chopped chervil or parsley

If using canned chicken broth, place cans in refrigerator a few hours before needed; discard the congealed fat on top when cans are opened.

Melt butter in heavy pot with cover. Add onion and carrot slices. Season lightly with salt and generously with pepper. Add pinch of sugar. Simmer, covered, over low heat, stirring often till vegetables are tender but not browned.

Drain artichokes into a sieve and rinse well under cold water. Drain again on paper towels. Cut into halves, add to pot along with sliced endives. If using frozen artichokes, cook according to package directions and drain before adding to pot. Season lightly with salt and pepper. Cook, stirring constantly, another 2-3 minutes.

Add broth and sliced potato to pot, bring to a boil, lower heat, and simmer, covered, 15 minutes. Remove from heat and purée soup in 2 or 3 batches in a blender, or food processor with steel blade, till smooth. Return puréed soup to pot, off heat.

In a small bowl, whisk egg yolk till frothy, then whisk in cream or milk till well combined. Add a bit of the hot purée, whisking constantly to avoid curdling. Repeat, adding a bit more purée. With pot still off stove, pour egg-cream-purée mixture back into soup, stirring continuously. When well combined, place pot over lowest heat and bring to serving temperature, but not to a boil, stirring and scraping bottom of pot. Serve hot with optional garnish.

To serve cold, let cool in pot, then transfer to a tureen or serving bowl and refrigerate 2 or 3 hours before serving. You may want to add extra salt and pepper.

Variation: For a delicious hot or cold Endive and Broccoli Soup, follow the recipe for Endive and Artichoke Soup, substituting 2 cups coarsely chopped cooked broccoli for artichokes.

(Continued on page 186)



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Germaine Monteil
THE QUALITY OF BEAUTY

ENDIVE

(Continued from page 178)

ENDIVES STUFFED WITH MEAT

four servings as luncheon dish, eight as an appetizer

8 large endives
½ pound spiced pork sausage
½ pound ground veal
1 medium onion, finely chopped
4 tablespoons bread crumbs
½ cup milk or cream
1 egg, beaten with a fork
1 teaspoon fennel seed
(or celery seed)
Salt and pepper to taste
2 tablespoons finely chopped parsley
6 tablespoons butter

Sauté pork sausage a few minutes over low heat; cut up and discard skin. Using steel knife in food processor, blend veal, sausage, onion, bread crumbs, milk, egg, fennel seed a few seconds till well mixed. Or place veal and sausage in a wooden bowl and chop by hand till sausage is well cut up. Mix in onion, bread crumbs, milk, egg, and fennel seed. Add salt, pepper, and parsley. Mix well.

Prepare endives. Cut in half lengthwise. Carefully remove hearts, forming shells, save heart leaves for a salad. Stuff hollowed-out endive halves with meat filling. Place 2 stuffed endive halves together. Tie with thread.

Melt 2 tablespoons butter in a casserole with a heavy bottom and a tight-fitting cover. Arrange stuffed endives in it. Season each layer lightly with salt and pepper. Dot with remaining butter. Cover and braise for 1 hour over low heat. Cut and remove threads before serving.

ENDIVE SALAD WITH WALNUTS AND GRAPES

four servings

2-3 fairly large endives
1 cup sweet, ripe seedless grapes, stems removed
¼ cup coarsely broken walnut meats

Dressing:
4 tablespoons French peanut oil
2 tablespoons imported French walnut oil
2 tablespoons wine vinegar
Salt and freshly ground pepper

Prepare endives and separate leaves. Place in salad bowl with grapes and walnuts. Just before serving, mix dressing ingredients well, pour over salad and toss till all the endive is well coated.

The slight bitterness of the endives with the sweetness of the grapes make this the freshest salad imaginable. Ideal when eaten with cold roast duck, chicken, turkey, or lamb.

ENDIVE SALAD WITH ALMOND DRESSING

two lunch servings, four appetizer servings

2 large or 4 small endives
¼ cup blanched whole almonds
2 tablespoons slivered almonds
1 tablespoon vegetable oil
½ teaspoon powdered sugar
2 eggs, hard-boiled
4 radishes, unpeeled
2 tablespoons chopped fresh parsley

Dressing:
6 tablespoons French peanut oil
(or 3 tablespoons each peanut oil and walnut oil)
2 tablespoons wine vinegar
⅓ teaspoon Dijon mustard
Salt and freshly ground pepper

Toast blanched whole almonds and slivered almonds in a pie tin with vegetable oil by placing in low oven till golden brown. Remove slivered almonds first, with a slotted spoon, if they brown before whole ones. Drain on paper towels. When somewhat cooled, grind the whole almonds in a blender or food processor, without overgrinding them into a paste. Stir in powdered sugar.

Peel eggs and slice thin. Slice radishes thin. Prepare endives and slice into thin rounds. Put all sliced foods into a salad bowl, add slivered and ground almonds. Mix dressing ingredients well and pour over salad. Sprinkle with parsley, toss, and serve.

ENDIVE SALAD WITH PEPPERS AND ANCHOVIES

four servings

4 endives
1 tablespoon lemon juice
1 green or red bell pepper
4 anchovies

(Continued on page 194)



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However, I was amused when the Esthetician told me that 'no self-respecting Frenchwoman would dream of spending only 3 minutes a day on her skin– her self-esteem would demand more…' so I decided to give it a try, the results were startlingly good.

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By the way, although I'm really not a female chauvinist, it is after all rather comforting to know that every Payot product was formulated by a Doctor who was also a woman. Maybe that's why this is the only skincare line I've found that pays attention to breasts and tummies as well as faces.

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ENDIVE

(Continued from page 186)

Dressing:
½ teaspoon salt
Freshly ground pepper
3 tablespoons wine vinegar
½ cup olive oil
1 teaspoon oil from anchovy tin

Prepare endives. Separate leaves or cut into lengthwise strips or rounds. Place in a salad bowl and sprinkle with lemon juice.

Char bell pepper over a flame, on a long fork. Turn so all sides are burnt and black. Put immediately into a small brown paper bag and fold over to seal tightly. Leave for 5 minutes: this makes pepper easier to peel. Peel under cold running water. Cut open, discard stem, seeds, and white pith. Cut into narrow strips about 2 inches long. Cut anchovies into halves or thirds. Add anchovies and pepper strips to salad bowl. Mix all dressing ingredients well, pour over salad. Toss and serve.

In Belgium and Holland, fresh herring is greeted by the Flemish with the same enthusiasm as the new Beaujolais in France. If you like herring and potatoes, one of the great European peasant dishes, you'll love:

SALADE FLAMANDE
(Flemish Salad)
eight to ten servings

4 endives
1 large onion, unpeeled
4 medium potatoes, unpeeled
9 tablespoons olive oil
3 tablespoons wine vinegar
Salt and freshly ground pepper
1 head curly chicory
2-3 tablespoons chopped fresh chives
2-3 tablespoons chopped fresh dill
6-ounce jar Matjes Herring
(such as Skansen brand)
3 radishes, thinly sliced

Wrap onion tightly in foil and bake in 400° oven an hour or till tender when pierced with a knife. Remove and unwrap. When cool enough to handle, peel and chop coarsely.

While onion is baking, boil potatoes till tender but still quite firm. Drain. When cool enough to handle, peel and slice. Place in a bowl and while still warm, add a pinch of salt, keeping in mind the salted herring, ground pepper to taste, oil and vinegar. Mix well. Let stand at room temperature an hour, turning frequently.

Prepare the endives and cut into medium-fine pieces. Wash chicory and dry well. Discard any bruised leaves. Save green outer leaves to line the serving platter. Tear white center leaves into coarse pieces. Add 1 cup to 1½ cups of these pieces to the salad bowl along with endive pieces. Chill endive and chicory till ready to serve. Add to potatoes, along with chopped chives and dill. Mix well. Taste and add more oil, vinegar, salt, and pepper, as needed.

Arrange green chicory leaves at the bottom of a serving platter; mound the salad on them in a dome shape. Drain herring, cut into uniform pieces. Arrange herring and sliced radishes on top of the potato-endive salad, pressing slightly to keep in place. ▽

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L.A.: At home in the land of instant gratification

By Elaine Kendall

The East Coast of the United States abominates its defectors. If the move west from New York, Boston, or Washington to Los Angeles is purely voluntary, so much the worse. Old friends will give it six months and advise you to rent your house against the possibility of an early and disenchanted return. Northern California might be understandable; Southern California is betrayal. The Myth of the Mindless Surfer (which is really many myths with stony nuggets of truth here and there) will be retold time and again, growing more lurid with repetition. The freeways and the smog. The cultural desert. The gargantuan and tasteless fruit. The number of used-car lots adjoining restaurants built in the shape of pizza slices; the cults, the politics, and the relentless sunshine that turns the mind to guacamole. Everyone knows that Easterners who move West never do any good work again. There's no downtown.

Like stars of the Bolshoi who decamp in Stockholm, Easterners who move to Los Angeles become unpersons in the Motherland. Americans, after all, have heard much more about the West Coast than Russians have about Sweden. They've read *Miss Lonelyhearts,* seen *Earthquake* and *Shampoo,* and memorized whole scenes from *The Graduate.*

The place to which you are going is spoken of as either "Out There" or by its initials alone. Los Angeles is unmentionable, uniquely so. No one refers to Minneapolis as "Up There," Atlanta as "Down Below," or New Orleans as "En Oh." There are places in this country with less pronounceable names, but they have no stigma attached. Look at all the people who learned to say Yoknapatawpha County only because Faulkner wrote about it. The name Los Angeles is shorter and easier than Albuquerque or Kennebunkport, no more foreign than Terre Haute or Des Moines, and not nearly as droll as Walla Walla or Keokuk—not one of which seems to present any problems at all.

The attitude persists. The Myth of the Mindless Surfer gets regular and revitalizing infusions of legend and lore. The gaudy image of Los Angeles is continually being touched up by the mass media. The entire area is irresistible to commentators because it's unnecessary to be accurate about it and nearly impossible to be entirely wrong. The place is so full of paradox, contradiction, and mobility that almost any statement will eventually turn out to be true. Given Los Angeles as an assignment, every reporter becomes a prophet.

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Elaine Kendall *is a writer/critic and California convert whose most recent book, "Peculiar Institutions," was published by G.P. Putnam's Sons.*

Relocated, immigrants soon become defensive in Los Angeles, contributing involuntarily to the perpetuation of all canards. They polish their net games, buy imported convertibles, and visit the East with deep tans in January. These are the worst things they can do. New Californians are forever justifying themselves; explaining, apologizing; moving out of their bedrooms and sleeping on the sofa so that out-of-staters will think better of them. One reason why there are so many restaurants here is so that critics can be entertained at short notice or none at all.

Any night of the week, bistros are jammed with locals amusing their guests, anxiously asking if the wine is cold enough, checking to make sure that the sand dabs were caught that morning, arranging tennis matches for the next day. The Styrofoam

All streets lead to the beach

snack bars long since have been demolished and replaced by French chateaux, solidly built of Norman brick and staffed by former sous chefs from La Tour d'Argent. To see the other, earlier kind of California restaurant you must go to Disneyland, where they also have polyethylene people and a Masonite mountain. Disneyland serves an essential function. It saves wear and tear on our realities, and exceeds every visitor's expectations. Most Californians went there once, twenty years ago, and haven't been back since.

Part of the problem with Southern California is that observers persist in regarding the state as American. Most difficulties can be resolved as soon as one begins to think of the place as a Mediterranean country, misplaced on the same continent with Bangor, Evanston, and Pittsburgh. Considered that way, with the tolerance and understanding generally reserved for the Spanish, the Italians, and the Greeks, almost everything here is comprehensible, even charming.

All our idiosyncrasies, faults, and striking differences from the rest of the United States become only natural when you realize that California was not settled by Puritan zealots but by Latin adventurers—*caballeros* who had never heard of the Protestant work ethic and wouldn't have adopted it if they had. The Spanish monarchs, more generous than George III, rewarded their explorers with land grants of a few hundred thousand acres, while the New England settlers were forced to hack out skimpy hardscrabble farms for themselves. That circumstance has made a considerable difference in outlook unto the tenth genera-

(Continued on page 200)

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LOS ANGELES

(Continued from page 196)

tion. Cattle, avocados, oranges, and gold eventually gave way to movies, shopping centers, and housing developments.

In comparison to life in Vermont, or even in Pennsylvania, the effort was minimal. No Puritans meant no blue laws and no inhibiting strictures against personal adornment or material goods. No slave trade, less guilt. Universities, when we got them, were secular and built near the beach. A study hall with a view of the sea is something for which few outsiders are prepared. A serious student should be pale, muffled, and indoors. To the rest of the world, the book and the bikini are antithetical, if not mutually exclusive. That also mitigates against us. The line between work and play, so distinct everywhere else in America, has always been rather blurry in Southern California.

Consumption is inevitably more conspicuous in a place where so much is out of doors and clearly visible. Culture, on the other hand, tends to escape notice, partly because Californians have never centralized it. We have theaters, but no theater district. Museums are surrounded by department stores. Concerts take place in the open air, on the edges of towns that seem all edges anyway.

While the luxuries of other American cities are discreetly hidden thirty floors up, the residential areas of Los Angeles are a street-level extravaganza of tennis courts, swimming pools, and jungle greenery. No one lives beneath his means as a matter of principle. The suburbs of the East and Midwest contain the same sort of houses; but visitors to Boston, New York, or Chicago rarely tour these remote areas. Here, the suburb *is* the city.

The Easterner, bundled in his overcoat, briefcase in hand, rides to his squash club in the back of a taxi, looking diligent and purposeful. The Angeleno, driving along Sunset Boulevard with the top of his 280 SL down, already dressed for tennis, seems flamboyant and hedonistic: the anti-Puritan incarnate. Yet consider him dispassionately. He doesn't need a West Indies vacation in February or a house at the Cape. His children require neither summer camp nor private schools. The state, county, and municipal university system accommodates most of them. Medical bills are lower. Heating and air-conditioning costs are minimal since the outside temperature is perfectly satisfactory for most of the year. The commuter ticket is unknown. Put all of that into a blue-chip stock and the Mercedes becomes justifiable. Californians develop a different sense of economy very early in life.

First impressions of Los Angeles still begin and end with the automobile. The car, more than any other single factor, sustains the Myth. Without cars and their concomitants, freeways and smog, the stigma would fade faster than a Jamaican suntan in Boston. If Californians seem somewhat less informed than New Yorkers, it's because of cars. By the age of sixteen, when adolescents elsewhere are deep into *Of Time and the River*, the California teenager is committing the entire freeway map to memory.

Unlike the turnpikes of the East, freeways do not have gas stations on them. Once aboard a freeway, there is no place to stop

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LOS ANGELES

(Continued from page 200)

to ask directions. (No one seems to know whether this was an inadvertent omission or a commendable and deliberate effort at esthetics.) Furthermore, the exits and entrances are rarely at the same place. In most states, one can get on a turnpike, take the wrong off-ramp, realize the error, and reenter immediately. Not here, where the freeways merge, separate, twist, change, and hook into one another like malevolent pretzels. Learning the freeway map inevitably displaces other information from the human brain. Something has to go, and the succession of English kings, the provisions of the Kellogg-Briand pact, and the minor characters in Shakespeare's plays give way to the best route from La Jolla to Malibu.

One doesn't really need to know the houses of York and Lancaster in order to survive here. Once the library has been located at its proper off-ramp, these things can be looked up in the reference room. Unaware of these intellectual priorities, visitors who overhear the arcane and boring freeway conversations often give Californians undeservedly low marks for literacy and wit. No one in New York has to talk about alternate routes uptown. Relaxed and snug in the back of a cab, passengers are free to discuss *The New York Review of Books* and the typographical errors in the *Times*. Southern California has virtually no taxis, few buses, and no subways. Healthy adults are rarely passengers. Oscar nominees may be driven to the award presentation, but that happens but once a year and then only to a very small minority of the population.

Stay home to swim, sail, ski, lie in sun

Our trains are designed and run for the convenience of artichokes, oranges, and aircraft components. (One can easily grow to maturity without ever having been in a train, which may account for the popularity of such restaurants as Victoria Station, The Depot, and 20th Century Limited, which offer a glimpse of the pre-Amtrak era with walnut paneling, starched linen, fresh flowers, and extensive menus.) Distances from one part of the state to another are so vast that it's always more sensible to drive. Even if you fly, you drive. Four Nobel laureates comparing routes around Berkeley sound no different from four orthodontists, four shoe salesmen, or a plumber, a starlet, and two surfers. The freeways, useful as they are, make a poor topic for scintillating conversation.

Perhaps because there are so few of them, pedestrians are treated with utmost consideration. Traffic on surface streets comes to a dead stop so that people can meander across. Californians know instinctively that anyone walking will be either a child, aged, infirm, lost, underprivileged, or an out-of-state visitor; and they can behave with exquisite courtesy. In theory, people are expected to cross only at corners; but since there can be miles of street without any intersections at all, pedestrians are likely to turn up anywhere. Like the

freeway map, *noblesse oblige* is learned early and well. Where the car is king, the driver is gentry. People on foot are considered an endangered species, and legislation protects them.

Other drivers, however, are treated as adversaries, and no quarter is ever given. It is assumed that anyone behind a wheel knows basic freeway mappery and has also passed advanced courses in street names. There are no excuses. Rules of the road are all on the graduate level. Those who come from states where the right turn is not yet permitted at a red light can be spotted trembling at crossings, unable to violate a taboo more honored than the Commandments, while the locals honk and rage behind. Unlike the drivers of other states, who are united in contempt for pedestrians and regard them as fair game for members of the club, California motorists reserve their hostilities for one another. Since this rage has all been pent up for the benefit of those on foot, scenes at busy corners are often intensely dramatic. It's a total reversal of attitude, easily misunderstood.

Visitors are invariably astonished by the emptiness of Los Angeles streets, not realizing that our streets were not designed for walking or even shopping, but as conduits to the beach. The beach is the café, the plaza, the club, and the Town Hall. We don't really need gathering places in the city, and no one would patronize them if they existed. The beach supplants them, functioning as a substitute for the traditional amenities of urban life that are lacking here. The beach, therefore, is the best place to see Southern Californians during daylight hours.

At night, thousands go to the Hollywood Bowl. Surprisingly enough, beach and Bowl people are often the same, a fact that should make a considerable dent in the M.O.T.M.S. If it hasn't, it's because the myth-makers rarely go to either place. Tourists get Disneyland, the Brown Derby, Universal Studios, and a trip to the newest mammoth shopping center. Journalists get the Beverly Hills Hotel and an interview with the mayor. Having learned that there is no culture here, no one wastes any time looking for it. The Hollywood Bowl, however, is more phenomenal and revealing than any of the standard attractions.

For one thing, the Bowl is a delightful anachronism in an area that tends to be a bit short on history. At a time when most cities have abandoned outdoor concerts because of danger, weather, airplanes, or lack of new music lovers, the Bowl is obliged to add additional seating every few years. Here in the cultural wasteland, it's possible to promise a performing artist an audience of ten thousand or so almost any night of the week from July through September, with no coughing, no mosquitos, and no rain. Flight patterns are diverted, and the lack of public transportation becomes an advantage, functioning as a virtual guarantee that no one will leave before the concert is over. When your car is behind nine thousand others, you don't walk out after the adagio. Imagine a bugless Tanglewood, with every member of the audience in excellent health, totally captive, and sitting upright. For nearly forty years, these concerts were almost the only culture in town. The tradition is still cherished, even though there are now other

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LOS ANGELES

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auditoriums with better acoustics and more adventurous programs.

Generalization is dangerous, even when the subject is Southern California; but art and music both seem to excite a wider response than usual here. Books, unfortunately, do not always have a comparable success. Reading is solitary, and there's a lag between doing it and talking about it. Decades of slurs about intellectual deprivation have contributed to this attitude. Southern Californians enjoy seeing thousands of other people in a cultural situation. Thronged museum openings and traffic jams at the Bowl and the Music Center are delightfully reassuring. No one has yet figured out a way to convert Pulitzer Prize winners into an analogous public "literary experience," which may be just as well.

The crucial differences between Los Angeles and other American cities that cannot be explained by cars, beaches, or lack of Puritan antecedents can easily be appreciated in terms of climate. Gratification needn't be postponed here. The clause that follows invitations elsewhere—"unless it rains"—is completely superfluous. Though it takes years to unlearn that phrase and the mental set that accompanies it, no one is really a Californian until he stops looking at the sky before committing himself. The weather also seems to make people either very well-traveled or hopelessly parochial. Since no one has to leave the state to swim, sail, ski, or lie in the sun, many Californians rarely go anywhere else. Those that do, however, tend to go to extremes: to Tierra del Fuego, Borneo, or Outer Mongolia, places that Easterners would not consider a particularly agreeable change.

The weather also explains and almost excuses the seemingly obsessive concern with physical fitness here. Californians have nowhere to hide bulges, flab, and other imperfections. Their physical flaws are constantly on view, and the only shelter is sunglasses. Take away coats, hats, and boots from the Northeast, and narcissism would burgeon. Take away ties, jackets, and raincoats, and the gyms would go on double shifts. Here, for good or ill, appearances matter all year round. Hence the jogging, the health-food fad, the vitamin discount stores, and seven different ways of combating baldness—all faintly detectable.

Eastern vanity takes different forms, like photographs of oneself at a younger, trimmer, and more athletic stage in life placed conspicuously around the house. Californians seldom seem to look back in quite that way. They trot down the boulevards, eat alfalfa sprouts, but decorate their walls with graphics. Preoccupied with their current selves, they can afford to forget the past, throw away the letter sweater, and take the wedding picture off the piano.

As a result of dogged effort, many Californians are actually more attractive than they used to be; but, even so, the general effect of people who seem to have no past can sometimes be disconcerting. And then, of course, there are those who haven't bothered to record the last few marriage ceremonies and who were not around to take Instamatics of the current set of children. There's that, too. Self-improvement takes diverse shapes, some less pleasing than others.

The belief in human perfectability, which once pervaded all of America, still seems to survive here in several contemporary mutations. While the rest of the nation has grown jaded and cynical, California continues to exist in an optimistic time warp. In a place where the change in season is so subtle as to be almost imperceptible, the sense of time passed is much less acute. Illusions last longer. Delusions, too.

So avant-garde in some ways, Californians seem almost quaint in others. People engaged in constant and sometimes dubious battles to improve an image, to correct false impressions, and to atone for past mistakes can easily become overly solemn, even ponderously earnest. To compensate for living in Tinsel Town and Lotus Land, Angelenos take themselves very seriously. The self-deprecating wit of the East is extremely rare here. Satirized by everyone else, who would not be reluctant to satirize himself? Adversity contributes to humor, and life seems to lack the abrasive quality that inspires flippancy. Eastern urban jokes made rush hours endurable, resigned us to perpetually off-duty taxis, bouts of sinusitis, leaky basements, and bookless, phoneless phone booths. The local miscreants leave the phone books alone, proof that cultural differences cross all class barriers.

I still say "Unless it rains," but less often. Lately, after exercising due caution, I've been tempted to turn *left* on a red light. It's taken two full years, but I'm finally almost indifferent to the tiny strawberries, the stony beaches, and all but the greatest wines of France. ▽



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The Riviera in our own backyard

By Richard Alleman

No matter where you look on the Orange Coast—that now-booming chunk of Southern California's Orange County around Newport Beach—you feel the pulse of the future. The number of planes flying in and out of the area's Orange County Airport is one of the highest in the country . . . industrial complexes boast factories where no smoke ever pollutes the air . . . fabulous new shopping centers draw people from more than fifty miles away. Yet, in spite of all the activity, the Orange Coast is a land of "laid-back" living, that unique Southern California way of life that emphasizes sports, the outdoors, taking everything in one's stride—enjoying the glorious natural environment.

Orange Coasters never lose contact with their environment—even when they're on the job. At Airport Center—the futuristic commercial area around the Orange County Airport—people work in low, airy offices of natural wood built around courtyards of cobblestones and trees—or in dramatic structures with mirrored walls that reflect sky, hills, trees outside and offer

"Streams of Mercedes, Rolls, dune buggies, mopeds, motorcycles"

no-barrier views of the same magnificent landscape to those inside. (The mirror-glass design also saves on energy: the walls reflect the hot sun of summer to keep interiors cool, absorb the milder rays of the winter sun for maximum warmth.)

"Lay back" and plug into the pleasures of the Orange Coast with a stay at the South Coast Plaza Hotel—just minutes from the Orange County Airport. Two years old, this seventeen-story, ivory-colored Western International Hotel has all sorts of thoughtfully planned extras: oversized towels in bathrooms, alarm clocks, electric blankets (it cools off in this part of the world at night—even in summer). Also at night: From South Coast Plaza rooms, light-show views of freeways and shopping plazas jux-

(Continued on page 217)

"You can see the
ocean from the courts.
And the little pink houses.
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Heidi Gage, on her first visit, and Bonnie Weyher, on her third, talk about Bermuda.



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CALIFORNIA RIVIERA

(Continued from page 210)

taposed with vast dark areas—fields of lima beans. A thirty-foot heated pool on the sports deck, four lighted tennis courts, a top-notch Italian restaurant, a Hollywood/North African nightclub with rattan furniture and ceiling fans make South Coast Plaza a self-contained vacationland. And, only minutes to the north on the freeway, all the traditional Orange County funplaces: Disneyland, Knott's Berry Farm, Lion Country Safari, the Movieland Wax Museum.

In Newport Beach, the Balboa Bay Club lures yacht people with its prime harborfront location where pleasure craft tie up right next to the Club's flower-filled outdoor dining terrace. Members and sponsored guests staying at the BBC can choose among: swimming in three pools (one just for children) or in the sea off a small private beach; tennis at the Racquet Club with seventeen courts; sauna; whirlpool;

"Shopping centers—with carrousels and chamber music"

massage; weight training in the men's and women's spas; and, naturally, sailing.

Nearby, tennis is the draw at the Newporter Inn, since guests may have play privileges at the John Wayne Tennis Club next door (the "Duke" is a longtime Newport resident). At the Tennis Club: sixteen night-lighted, Plexipave, wind-screened courts; large teaching staff; ball machines; practice alleys. At the Newporter Inn, handy to the Orange County Airport: a spa, two heated pools, a nine-hole golf course on beautifully landscaped grounds, plus a small marina on the Inn's Back Bay harbor.

Vital to the life-pulse of the Newport area, local shopping complexes double as community centers, bring people together not only to shop but to dine, gossip, enjoy live entertainment. Steps away from the South Coast Plaza Hotel, the sprawling South Coast Plaza Shopping Center stuns with over 150 shops, restaurants, department stores. In spite of the big names represented in this still-growing, all-enclosed mall—I. Magnin, Courrèges, Capezio, Joseph Magnin, Vidal Sassoon—there's a friendly, small-town feel to the South Coast Plaza Center where mothers chat with one another while their kids ride an old-fashioned carrousel and chamber music concerts liven Sunday afternoons.

Across from the South Coast Plaza Center, another kind of shopping world: the South Coast Village designed for browsing, strolling, casual shopping, with cobblestone streets, Olde English streetlights, trees, benches, brick and wood buildings with bright-colored awnings, patches of green grass. Be sure to explore the Mercantile Building at the Village—a multilevel ver-

The Bubble

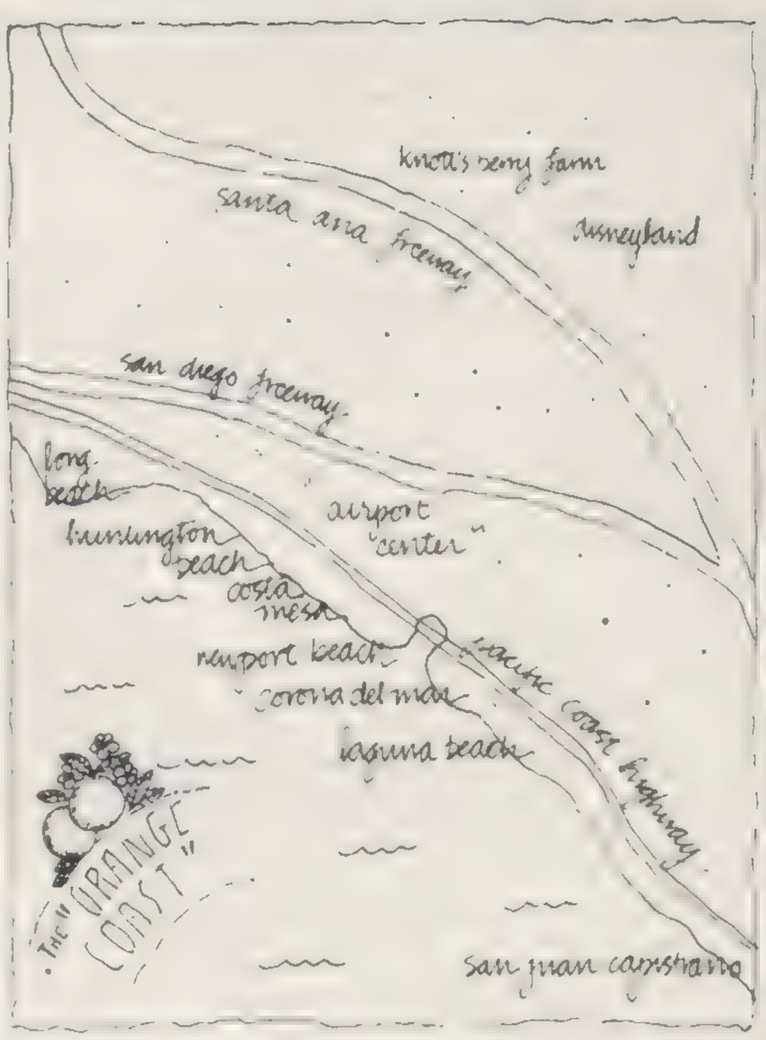
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Bonnie Cashin

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sion of a covered market with thirty shops selling everything from antiques to waterbeds. Good food at the Petite Auberge, either on the terrace under a blue "Campari" umbrella or inside where plants hang from the ceiling and contemporary graphics decorate natural wood walls both downstairs and in the loft. For hearty soups and fat sandwiches with celebrity names (the Raquel Welch breast of turkey, Bill Cosby ham and avocado on black bread, Jacques Cousteau tuna), try Meyerhof's.

Another fabulous Orange Coast shopping/restaurant environment, Fashion Island, sits atop and blends right into hills that once formed part of the vast 120-square-mile Irvine Ranch. At this landlocked "island": sixty stores and services including Robinson's, Buffams, the Broadway, Bullock's Wilshire—plus one of the best views in town of the Pacific and distant Catalina Island.

At Le Saint-Tropez, a country-inn restaurant on Newport Boulevard in Newport Beach, the specialty is South-of-France cooking: frogs legs provençale, broiled salmon, bouillabaisse. Also at Le Saint-Tropez: cozy fireplace, wide selection of French wines, fresh flowers everywhere.

Families love dining at Houlihan's Old Place (corner of Campus and Von Karman Sts., Airport Center), with its bizarre, eclectic decor. Houlihan's clapboard Victorian-style building was literally "built around" the antiques and *objets* inside: carved mirrors, stained-glass windows, pergolas, pedestals, pediments, archways. On Houlihan's something-for-everyone menu: escargots, local fish, quiches, health-food salads and sandwiches. Favorites with the kids: foot-long hot dogs, hamburgers, great desserts—Belgian waffles, apple strudel pie, ice cream *crêpes*.

Back at the South Coast Plaza Center, don't miss dining in the whimsical 20th Century Limited Restaurant. A railroad buff's dream, the bar area of the 20th Century is done up like a miniature version of New York City's Grand Central Station back in the early 1900's. Archways lead to "tracks" 27 and 28 where mock train-car dining

(Continued on page 221)



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ILLINOIS
Ann's Shoppe, Highland Park
Bird Cage, Northfield
Blyers Inc., Carbondale
Bonwit Teller, Chicago
Carson Pirie Scott & Co., Chicago
Carson Pirie Scott & Co , Peoria
Chas. A. Stevens, Chicago
Donny Caine, Deerfield
Emily Jacobi, Winnetka
George Schwartz Store, Chicago
Jacqueline Shop, Oswego

ILLINOIS (cont.)
Jennie's Town & Country, Chicago
Madigan's, Winston Park • Yorktown
Moheiser's, Park Ridge
P.A. Bergner, Champaign • Peoria
Petticoat Junction, Flossmoor
Robeson's, Champaign
Red Garter, Glencoe
Rago's Lingerie, Chatham
Schwartz Intimate Apparel, Highland Park • Skokie
Undercover Boutique, Schamburg • Wilmette
Younker's, Moline

INDIANA
Hutner's, Ft Wayne
L S. Ayres, Ft Wayne • Indianapolis • Lafayette • South Bend
Lazarus, Indianapolis
Roots, Terre Haute
Rosalee Apparel, Hammond
Stewart's, Evansville
Wm. Block Co Indianapolis

IOWA
Armstrong's, Cedar Rapids
Bergo's, Mason City
Black's, All Stores, Waterloo
Boston Store, Ft. Dodge
Brandeis, Council Bluffs • Des Moines
Fantles, Ft Dodge
Green's of Okoboji, Okoboji
Hope's Fashion Farm, Cherokee
J S Schramm Co , Burlington
Jean Prange Boutique, Iowa City
Killians, Cedar Rapids • Iowa City
Lundberg Inc., Mason City
Oh Susanna's, Spirit Lake
Roberts Clothes of Charm, Charles City • Mason City
Roshek's, Dubuque
The Woman's Shop, Spencer • Storm Lake
Younker's, Des Moines • Sioux City

KANSAS
Henry's, Wichita

KENTUCKY
Bacons, Louisville
C H Parsons, Ashland
Castner Knott, Bowling Green
Embry & Co , Lexington
Jeans Inc , Paducah
Shillito's, Lexington • Louisville
Stewart's, Lexington • Louisville
The Katheryne Shop, Frankfort
The Undie Box, Lexington
Wolfe Wile Co , Lexington

LOUISIANA
A Touch of Class New Orleans
Gus Mayer, Baton Rouge • New Orleans
Leon Godchaux, New Orleans

MAINE
Chernowsky's, Augusta
Jordan Marsh, So. Portland

MARYLAND
Hecht Co , Baltimore
Hutzler's, Baltimore
Peskins, Cumberland
Stewart's, Baltimore
Sylene of Washington, Bethesda
We Fit, Pikesville

MASSACHUSETTS
Ann August, Northampton
Bettie Donald, Winchester

MASSACHUSETTS (cont.)
Bonwit Teller, Boston
David Lenti, Southbridge
Filene's, Boston
Hope Chest, Boston
Jordan Marsh, Boston
Malchman's, Falmouth
Nettie Greene, Belmont • Newton Centre
Wilson's, Greenfield

MICHIGAN
B Siegel Co., Detroit
J L. Hudson Co., All Stores
Jacobson's, All Stores
Katherine Stevens, Flint
La Femme Lingerie, Midland
Milliken's, Traverse City
Perina's, Iron Mountain
Sam's, Bay City
Steketee's, Grand Rapids • Kalamazoo • Muskegon

MINNESOTA
Aubony, Hutchinson
Brett's, Mankato • Owatonna
Butters Style Center, Willmar
Christen B, Edina
Dahl House, Northfield
Dayton's, All Stores
Donaldson's, All Stores
Elaine's, Thief River Falls
Elan, Marshall
Field-Schlick, All Stores
Frances Shoppe, Brainerd
Gandrud's, Golden Valley
H. Choate & Co., Winona
James Hager, Edina
Lundbergs Inc , Austin
Norby's, Detroit Lakes
Nygren's, Excelsior • Hopkins
O Meara's, Bemidji • Fergus Falls
Peacock Bra Bar, Edina
Powers, All Stores
Roberts Clothes of Charm, Austin • Rochester
Sachs Bros , Hibbing
Thompson's, Benson • Mankato • Pipestone • Willmar
Town & Country, Crookston
Van Arsdell's, W St. Paul
Wahl's, Duluth
Winnefred's, St Paul
Young Quinlan, All Stores

MISSISSIPPI
J E Neilson, Oxford
Jane Netts, Jackson

MISSOURI
Adler's, Kansas City
Harzfelds, Kansas City
Heer's, Springfield
Jean Prange Boutique, Columbia
Kassabs Inc , Joplin
Levy-Woll, Springfield
Neate's Dry Goods, Columbia
Newman's, Joplin • Springfield
Stix Baer & Fuller, Kansas City • St. Louis
The Jones Store, Kansas City
Woolf Bros , Kansas City

MONTANA
Hart-Albin Co , Billings

NEBRASKA
Brandeis, Grand Island • Lincoln • Omaha
Goldstein/Chapmans, Omaha
Marge's Boutique Shop, Falls City
Miller & Paine, Grand Island • Lincoln
Topps, Omaha
Younkers Kilpatricks, Omaha

NEVADA
Diamond's, Las Vegas
Joans Bra-Tique, Las Vegas

NEW HAMPSHIRE
Filene's Manchester
Jordan Marsh, Bedford

NEW JERSEY
Adele & Agnes, Englewood
Bambergers, All Stores
Brooks, Summit
Edith's, Princeton
Epstein's, Morristown
Janette Nutley Center, Nutley
Olympic Shop Upper Montclair
Sealfon's, Ridgewood
Steinbach's, All Stores

NEW MEXICO
Barb Anne, Roswell
Goldwaters, Albuquerque
Kistler-Collister, Albuquerque
Liberty House, Albuquerque
Myrtice's, Carlsbad

NEW YORK CITY AREA
Bloomingdale's, New York
Bonwit Teller, New York

NEW YORK
Bambergers, Nanuet
Dorothy Stein Shop, Scarsdale
Dorothy's, Monticello
Doyle Knower, Utica
Empsall's, Watertown
Green's, Middletown
Honigsbaum's, Albany
Jorie Shop, Bronxville
Lingerie Shop, Merrick, LI
Town & Tweed, Delmar
Up To Date Co., Poughkeepsie

NORTH CAROLINA
Belk, Greensboro
Bessie's Bloomers Gastonia
John Carroll Co , Asheville • Hickory
Thalhimer's, Winston-Salem

NORTH DAKOTA
Dayton's, Fargo
deLendrecie's, Fargo
Herbst, Fargo
Keith's Fashion, Jamestown
Lucas', Bismarck
Norby's, Grand Forks
Virginia Flora Shop, Fargo

OHIO
Arlene's, Galion
Caryl Crane, Sandusky
Denmark's, Steubenville
Elegante Fashions, Loudonville
Gregg's, Lima
Higbee's, Cleveland
J L. Hudson Co , Toledo
Keefer's, Marion
LaSalle's, Toledo
Lazarus, Columbus
Livingstons, Youngstown
Mabley & Carew, Cincinnati
Mae Weaver Fashions, Zanesville
McAlpin's, Cincinnati
Metropolitan, Dayton
Parisian, Canton
Pogue's, Cincinnati
Rike's, Dayton
Shillito's, Cincinnati
Solomon's, University Heights
Stern & Manns, Canton
Sulton & Lightner, Marion
The Body Shop, Attica
The Union, Columbus
The Edward Wren Store, Springfield
The Fashion Page, Columbus
Underneath,It All, Columbus
Wilsons, Delaware

OREGON
Lipman Wolfe, Portland
Meier & Frank, Portland
Nordstrom's, Portland

OKLAHOMA
Hampton's, Oklahoma City
Jerome's, Oklahoma City
John A Brown Co , Oklahoma City • Tulsa
Lambert's, Enid
Rothschild's, Oklahoma City
Vandever's, Tulsa

PENNSYLVANIA
Bambergers, Langhorne • Springfield
Bonwit Teller, Philadelphia
Kaufmann's, Pittsburgh
Strawbridge & Clothier, Philadelphia

RHODE ISLAND
Filene's, Warwick
G. Fox Co., Warwick
Kenyon's, Wakefield

SOUTH CAROLINA
Belk, Columbia • Myrtle Beach
Belk Hudson, Westgate • Spartanburg
Belk Simpson, Charleston • Easley • Greenville • Greer
J B White Co , Columbia

SOUTH CAROLINA (cont.)
Meyers-Arnold, Greenville
Tapp's, Columbia

SOUTH DAKOTA
Feinstein's, Aberdeen
Jo Rich's, Aberdeen
Younkers, Sioux Falls

TENNESSEE
Cain-Sloan, Nashville
Castner Knott, Nashville • Tullahoma
Forsythe's, Dyersburg
Goldsmith's, Memphis
Graces, Nashville
Gus Mayer, Germantown • Memphis
Harvey's, Nashville
Helen of Memphis Germantown • Memphis
John Flynt's Gus Mayer, Nashville
Julius Lewis, Memphis
La Boutique, Memphis
Lawsons, Manchester
Leisure Manor, Memphis
Leons Belle Meade Nashville
Lovemans, Chattanooga
Lowenstein's, Memphis
McClure's, Nashville
Parks-Belk Co , Clarkesville • Columbia • Jackson
Proffitt's & Branches, Alcoa
Small World, Tullahoma
The Trousseau Memphis

TEXAS
Colbert's, Amarillo
Dryden's, Groves
Dunlap's, Lubbock
Esther Wolf, Houston
Frost Bros., San Antonio
Ginny's of Canyon Creek, Richardson
Ginny's of Prairie Creek, Plano
Grammer-Murphey, Midland
Gus Mayer, Beaumont
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Niki's, Hurricane
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VOGUE

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CALIFORNIA RIVIERA

(Continued from page 217)

rooms look like sets for *Murder on the Orient Express*. To complete the illusion of being in a train station, an old-fashioned cart supposedly sells vintage magazines, bottled water, fruit . . . and rents pillows for five cents. Also: nonstop sound effects of trains pulling in and out of the station, echoing P.A. system announcements, bells clanging, porters and conductors calling.

Over in Airport Center, a star Newport area restaurant Chanteclair gives a different illusion: that of dining in a Normandy farmhouse turned restaurant. A series of cozy dining rooms seems to be the former library, bedroom, boudoir of the imaginary French farmhouse. Actually built just three years ago, Chanteclair serves trout stuffed with crabmeat and mushrooms, enormous seafood salads, roast chicken Alsace stuffed with sauerkraut, apples, spices. Extra special, Chanteclair's California treats: Sonoma Valley quail prepared in wine, Catalina sand dabs cooked with grapes. Best place to sit—especially for luncheon —the bright, sky-lighted Garden Court.

"Van chic: murals on the outside, shag carpet inside"

Strung across Newport Harbor, seven *real* islands. Two joys to explore: Balboa Island and Lido Isle. You reach Balboa by crossing a tiny bridge under which you'd expect to find trolls living. On Balboa Island, a lively main street with Western-style storefronts and fascinating side streets with houses built practically one on top of the other, their architecture anything from California redwood-moderne to classic Cape Cod clapboard. One thing most Balboa houses have in common: canals for front yards.

On Lido Isle, luxurious pastel homes with Spanish tiled roofs front tiny alleyways, with Italian names, planted with flowering shrubs and small palms. Best way to see Lido is on foot. Nearby, Lido Village abounds with shops, restaurants, and cafés edging the marina.

A few blocks from Lido Village, the Cannery, a restaurant housed in a restored fish cannery dating back to the 'thirties, specializes in seafood. The decor, a hodgepodge of roll-top desks, catwalks, and actual machinery from the building's previous life as a factory, fascinates—especially the curlicue strands of empty cans suspended in metal tracks overhead that wind their way all through the restaurant's several levels. Sunday brunchers congregate in green directors chairs over Bloody Marys and Eggs Benedict on the Cannery's sunny outside terrace next to the harbor.

Catch the essence of the Orange Coast scene with a drive down Highway 1, Southern California's version of the Riviera's Grande Corniche. On Highway 1: spectacular views of ocean and cliffs . . . streams of Mercedes, Rolls, dune buggies, *Easy Rider*-style motorcycles, American cars of the 1950's restored to mint condition, mopeds, and little vans with fat tires and tiny bubble windows on side panels that are painted with wild geometric designs and/or huge murals depicting beach, desert, wild-Western scenes. If you spot a van parked somewhere, walk over and take a peek inside: wall-to-ceiling shag carpeting, elaborate sound systems, armchairs, even waterbeds—anything goes . . . no two alike.

Just south of Newport on Highway 1, stop at Corona del Mar to see the Sherman Botanical Gardens and don't miss the sensational view from the street above the Corona del Mar State Beach Park: wide beach with palm trees on one side, tiny rocky China Cove on the other, and, in the distance, to "Wedge," a renowned body-surfing spot off the Balboa Peninsula. In Corona del Mar, dine at the Five Crowns Restaurant on Pacific Coast Highway—rack of lamb, roast beef with Yorkshire pudding served in a beam-ceilinged, Olde English dining room or outside in the garden that's open year round.

The town of Laguna, five miles south of Corona del Mar, once drew movieland legends such as Bette Davis, Charlie Chaplin, Douglas Fairbanks, and Mary Pickford who came to this peaceful seaside artists' colony to escape the Hollywood rat race. In the northern part of town, Heisler Park, on a steep cliff, offers fascinating views, walking, and, on the beach below, tidepools teeming with marine life. In Laguna, dine at the mahogany-walled French restaurant La Provençale: twenty candle-lit tables, excellent wine list, mellow classical guitar music. Order: chicken *chasseur*, veal with lemon and artichoke hearts, ambrosia soup (clam and chicken broth with herbs topped with whipped cream). Best place to sit: the tiny private dining room in back with just one table. Reserve: (714)499-3863.

Stay oceanfront in Laguna in one of the balconied rooms of the Surf & Sand Hotel. From the hotel's ninth-story Tower Restau-

(Continued on page 239)

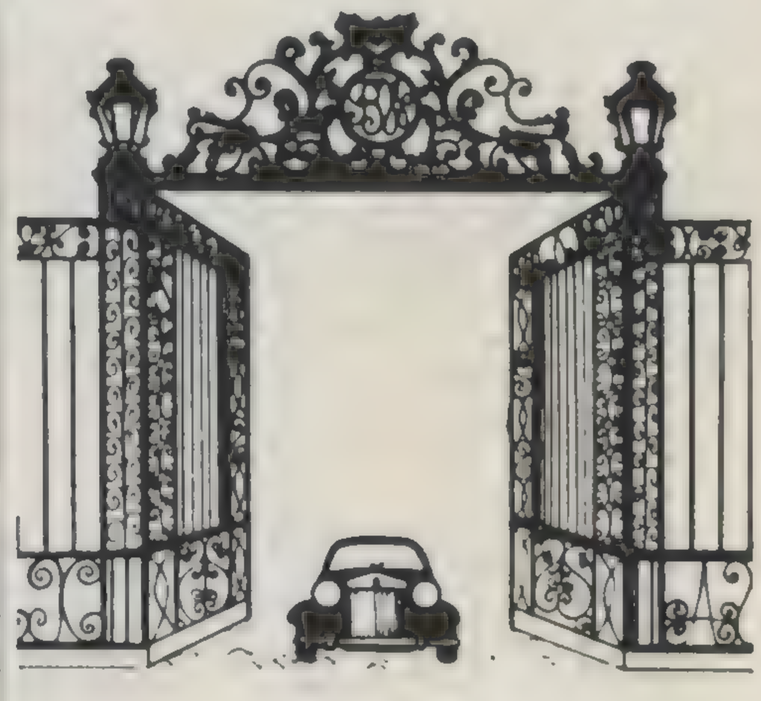
NEW IN NEWPORT

The big art news in the Newport area is the Newport Harbor Art Museum's new home base at 850 San Clemente Drive in Newport Beach. Dedicated just last month, the Museum's crenelated concrete shell surrounds some 21,000 square feet of gallery and work space. To see in the main gallery: a retrospective of the work of Northern California Figurative painter David Park—through November 13. Three circular monochromatic relief paintings by Tony DeLap fill one of the Museum's adjacent galleries through October 31.

Newest Newport lunch spot: the soup-and-salad restaurant—planned to open in November—in the Museum's Ben C. Deane Sculpture Garden.

Museum hours: from noon to four P.M., Tuesday through Sunday; Friday evenings from six to nine P.M.

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The Gothic keys to the city welcome you. The stories of centuries are waiting. The paradox of ancient historic impressiveness and spirited present-day energy unfolds. Just steps from your hotel, bright vending stands beckon you with treats very much as in days of old.

Shop for traditional Regensburg specialties in the casual comfort of the new softer suit in sea mist green wool crepe worn with a georgette polyester crepe blouse by **Anne Klein**.





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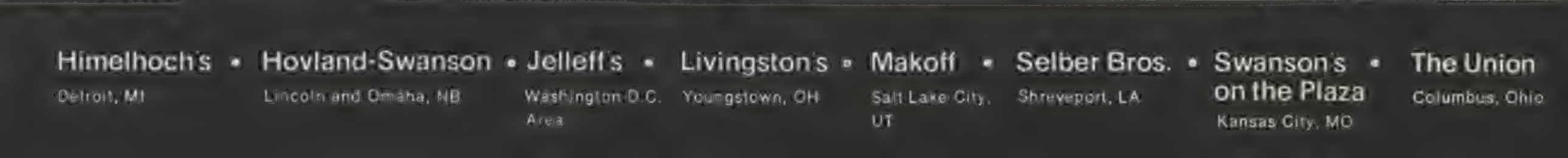
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Like a fairyland, Regensburg with its patrician castle, many towers, majestic cathedrals and countless gathering places will leave you in awe and wonder.

It captured the heart of Napoleon. It enticed the union that gave the world Don Juan. And it boasts some of the oldest and most notable structural masterpieces in all of Germany. Legendary is the 12th-century Stone Bridge, a unique sight while cruising along the Danube.

To catch those magical river breezes, wear the softest lambswool and angora dress with its ribbed middy collar, and matching shawl in off-white or powder blue by **Francesca for Damon.**





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Regensburg

Germany's ancient pleasureland

Once-upon-a-time Bavarian capital. Only remaining medieval German city. Regensburg is so alive, it never seems to grow old. Culturally, politically and economically it thrives. Visually it delights.

Old colorful murals decorate the many already brightly hued buildings, and masses of flowers adorn nearly every window box and street corner. Through its narrow cobbled streets the festive spirit reigns. And at festival time, the city overflows with visitors from far and wide to celebrate in mardi gras fashion.

For more serene moments, take a beautiful excursion up the Danube to the Kloster Weltenburg, oldest Benedictine abbey, in a swirling pleated smock jacket over narrowed pants in terra cotta wool, designed by **Charles Suppon for Intresport.**



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Visit Regensburg for the beauty, the history, the charm. Stay for the fun, the gaiety, the spontaneity of its people and fascinating tradition. A good part of that you'll find in the Regensburg café life. And there's nothing like it.

In addition to German cuisine, their unusual food specialties are fantastic. There are places to dine amidst art centuries old, and restaurants where the menu's preparation is as entertaining and enjoyable as the eating itself. The pubs are always busy—always merry.

You'll enjoy exploring the town in this soft, brown leather jacket over a cream, lace-trimmed rayon challis shirt and multi-colored velvet paisley skirt by **Bill Atkinson.**



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Regensburg

A 2000 year-old romance

Here's something you'll seldom find.Townspeople so in love with their city they choose it for their own vacations! There's truly so much to enjoy, few ever want to leave.

Incredible artisan work preserved from the Middle Ages literally fills the city's many beautiful interiors. Hours on end can be spent in their admiration. For starters, the towering St. Peter's Cathedral, with its miraculous 14th-century stained glass windows; the ornately chandeliered Parliament Hall; and from a more recent era, the exquisite Hall of Mirrors.

For very special moments—a wool crepe cardigan and matching sunburst pleated skirt with a rich, fluted blouse in creamy polyester by **Betty Hanson**.



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It only takes one visit to fall in love with Regensburg. And for those in love, Regensburg is quite a place—a veritable paradise.

Some of the romance is its celebration of the arts in treasured, historical surroundings. A concert by candlelight or a night of theatre in former ancient palaces and monasteries like the 14th-century Minoriten Church make unforgettable entertainment. And to add to your memories, a serenade by the famous world-renowned boys' choir.

Play up your romantic mood in a long, flowing dress of black georgette chiffon with cracked-ice beaded bodice designed by **Frank Tignino for Mort Schrader.**

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Higbee's Christmas Collection



7 REFLECTIONS. I. Magnin Reflections is elegance, California style! For just $2.00 receive five vibrant, full-color issues throughout the year. The best for the way you dress and live, collected from the world over!

8 LORD & TAYLOR. On the coffee table—the most beautiful Christmas book of all. Over 300 idea gifts, many ours alone, for the most wonderful Christmas ever. Please order before November 15th. $2.00 (If you have a Lord & Taylor charge account; you'll be receiving our Christmas book.)

Lord & Taylor

NAN DUSKIN

9 NAN DUSKIN CHRISTMAS CATALOGUE. Presenting a complete portfolio of perfect gifts for discerning shoppers. A treasure house of ideas for those special people in your life. $1.00

10 NEIMAN-MARCUS 1977 CHRISTMAS BOOK. If Christmas perennially sneaks up on you, shop for quality fashions and unusual gifts ahead of time—right from your own home, via the idea-packed pages of this catalogue. $2.00

Neiman-Marcus

Robinson's Christmas Catalog '77

11 ROBINSON'S CHRISTMAS CATALOG '77. A beautiful catalog of fashions and gifts that are distinctively Californian. Loaded with holiday surprises for children, men, women, and the home. $1.00

12 SAKS FIFTH AVENUE CHRISTMAS FOLIO. Enjoy shopping with all the comforts of home, visiting the specialty departments at Saks via this 100-page catalogue. Unique gifts and holiday ideas for him, for her, for the children, the home. $1.00

Saks Fifth Avenue

VOGUE'S HOLI



13 FALL/WINTER FUR COLLECTIONS 1977-78 A 28-page full-color brochure from the legendary Canadian furriers A beautiful collection of irresistible Grosvenor furs that any woman will be proud to own $1 00

14 EXCLUSIVE FUR COLLECTION FOR MEN Grosvenor invites you to see their new 20-page color catalogue of sporty to elegant furs for men. Why should women have all the fun this winter? $1 00



Hutzlers Christmas
Hutzlers Christmas
Hutzlers Christmas
Hutzlers Christmas
Hutzlers Christmas
Hutzlers Christmas
Hutzlers Christmas
1977

15 HUTZLER S Start the season off right with Hutzler s idea-packed Christmas catalogue. Fashions for him, for her, for the kids. Plus, a gift selection that is unique and exciting. $1 00

16 LILLIE RUBIN SOUTH AND WEST. A fanfare of exciting holiday fashions from 48 Lillie Rubin salons in the South and West. And, if you wish, the newest looks for day and evening illustrated each month and sent to you for a full year at no charge

Lillie Rubin

Bullock's

17 BULLOCK S Christmas '77 is just around the corner and there s no more complete shopping guide than Bullock's Christmas catalogue. For everything from fashions to accessories to gifts for the home, you'll be sure to find the perfect gift for everyone. $2 00 No orders filled after October 15.

18 MEIER & FRANK. One of the Northwest s largest department stores has Christmas ideas galore! Enjoy this color catalogue of exciting fashions, unique accessories and beautiful gifts for your family and friends. $1 50

Meier & Frank

WOODWARD & LOTHROP
WASHINGTON D C

19 WOODWARD & LOTHROP. From Washington, where the other-era charm of Georgetown mingles magically with the visionary Air and Space Museum, Woodies spins the same kind of Christmas magic with gifts for you, your family and your home. From the exquisite to the unexpected, it s all at Woodies. $2 00

20 THE NEW GUCCI CATALOGUE. Gucci s full-color catalogue, presenting the ultimate selections in fashions, accessories, handbags luggage, shoes, jewelry, gifts and fragrances for ladies and gentlemen. $5 00, deductible from purchase of $50 00 or more

GUCCI
1977-1978

TIFFANY & Co.
1977-1978

21 THE TIFFANY BLUE BOOK. Featuring the work of Tiffany designers, Cummings, Peretti, Schlumberger, and Lauren. A full-color catalogue of exciting new jewelry, watches, silver, china, crystal, stationery, clocks. $2 00

22 THREE OF THE FINEST STORES IN THE WORLD. Halls Plaza, Swanson s on the Plaza, and Halls in Crown Center, combine in this catalog to bring you a world of different gift discoveries—for women, for men, for the home. Each item was chosen for its design integrity and workmanship, each represents an honest value for the price. Never has Christmas shopping been so easy, or so enjoyable! $1 00

Halls Plaza
Swanson's
on the Plaza
Halls
in Crown Center

Harzfeld's

23 HARZFELD'S CHRISTMAS BOOK. A special Christmas begins here with fashions for men and women, fragrances, decorative accessories, and unusual gifts A catalogue filled with festive ideas to brighten up your holiday $1 50, applicable to first purchase.

24 BAUME & MERCIER. Offering a full-color catalogue featuring Internationally famous Baume & Mercier watches of 18K Gold for discerning men and women.



Halle's
A SUBSIDIARY OF MARSHALL FIELD & COMPANY

25 HALLE S. All the things you ll love for holiday gift-giving are in this beautiful Christmas catalogue from Halle's Available after November 1st.

26 THE FINE ART OF CARTIER, 1977. Presenting 74 full-color pages of fine jewelry, estate jewelry including Cartier Art Deco pieces, gold and diamond jewelry, and "les must de Cartier"—a Paris-designed collection of lighters, watches, clocks, pens, luggage, small leather goods and jewelry—also sterling silver and one-of-a-kind gift ideas. $3 00

Cartier

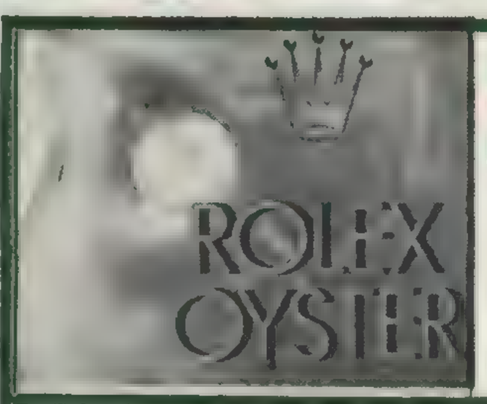


27 YVES SAINT LAURENT S GUIDE TO FASHION EYEWEAR. A full-color booklet from Renaissance Eyewear. Europe s most famous designer gives tips on how to choose the best frames for your face and coloring. Plus valuable information on caring for your eyewear.

28 MAAS BROTHERS OF FLORIDA CHRISTMAS CATALOGUE. A full-color treasury of delightful gifts, especially chosen for discriminating buyers. The ultimate in fashions and fine accessories, unusual items for contemporary homes and a fantasy world of toys for little ones. Everything selected to make this Christmas your happiest ever. $1.00

Maas Brothers
FLORIDA

DAY PREVIEW



29 THE ROLEX OYSTER. A 40-page full-color brochure describes one of the world's most sought-after fine watches. For those who require the ultimate in dependability, durability and distinction.

30 MIKIMOTO. THE ORIGINATOR OF THE CULTURED PEARL. Browse through Mikimoto's quality jewelry catalogue for your Christmas gift ideas. Mikimoto's New York Fifth Avenue store offers you a tasteful array of gemstone creations—from cultured pearls to top quality gem stones and sculpted jewelry of sterling silver and precious gold.

M
MIKIMOTO
NEW YORK

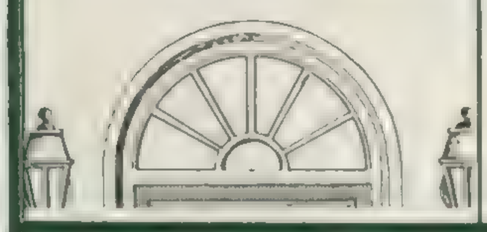
Roberta di Camerino

31 ROBERTA DI CAMERINO. This fashionable signature collection adds a sophistication to any Christmas. Gifts for those with impeccable taste—bags, scarves, belts, umbrellas, leather accessories, fashions and fragrances. $2.00 deductible with purchase of $50.00 or more.

32 FURS NATURALLY. The definitive guide for those who already own or want to buy furs. The American Fur Industry answers all your questions on fur care and protection, how and where to buy, ecology and origin. 50¢



FIELDCREST
DECORATING DIGEST



33 FIELDCREST DECORATING DIGEST. Discover the limitless possibilities of decorating the home with Fieldcrest products. Let this Digest be your guide in turning the ordinary into the exceptional. Quick, easy ideas for professional results. $1.50

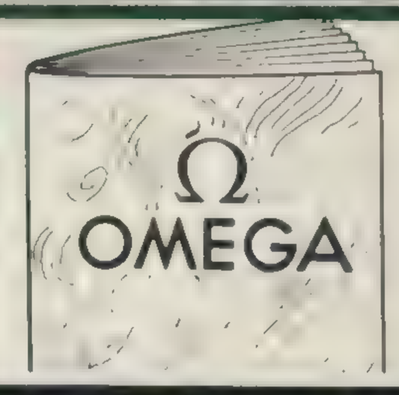
34 THE WORLD OF ELEGANT DINING. A full-color brochure filled with tempting recipes made with Marie Brizard Anisette. Menus that will satisfy the most discerning palate.



the World of
Palm-Aire

35 THE WORLD OF PALM-AIRE. Take in everything—five 18-hole golf courses, 25 tennis courts, a world-famous spa, fabulous food. When you stay here, The World owes you the time of your life.

36 OMEGA 1977 BROCHURE. Nearly 150 men's and women's Omega watches are shown in this 52-page, full-color catalogue. Featuring the new Seamaster DeVille Quartz, the thin dress quartz, the Moonwatch, the Marine Chronometer, and other fine timepieces.

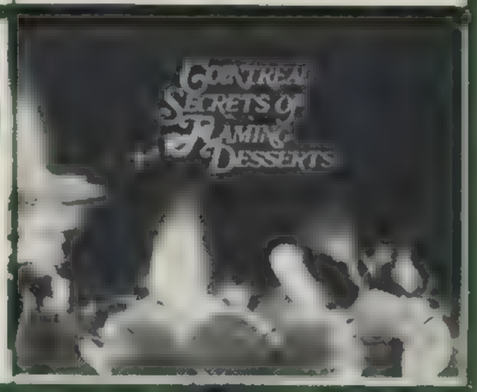


MARK, FORE & STRIKE

A world of beautiful resort fashions for Ladies and Gentlemen.

37 MARK, FORE & STRIKE. Enjoy our 1977 Holiday Collections featuring beautiful resort fashions and accessories for ladies and gentlemen.

38 COINTREAU SECRETS OF FLAMING DESSERTS. End a meal in a blaze of glory with Cointreau, the delightful "spécialité" liqueur. 50 elegant dessert dishes in the French tradition. Most illustrated in color.



THE
Lilly Pulitzer
CATALOG

39 THE LILLY PULITZER CATALOG. A unique full-line catalog of exciting styles described and illustrated in colorful loose-leaf display for beautiful gift selections this season. Free catalog includes the location of all Lilly shops.

40 THE SMIRNOFF RUSSIAN SMORGASBORD. Dine in the grand style of the Czars. Enjoy these classic Russian recipes, from blini to kissel, enhanced by the traditional taste of Smirnoff Vodka.



LEAD A
MORE COLORFUL
LIFE WITH
EMBA
The American Mink

41 EMBA THE AMERICAN MINK IN 12 NATURAL-BORN COLORS. A guide to the dozen sumptuous natural fashion colors of EMBA mink. Beautiful color chart shows range of subtle shades of this very American mink. 25¢ postage, handling.

42 THE METROPOLITAN MUSEUM OF ART. 116 pages of rare gifts. Including: Egyptian jewelry, stained glass, ancient jades and bronzes, an 18th-century porcelain dinner service, *Unicorn Tapestries* needlework kits, and an unparalleled selection of Christmas cards. $1.00



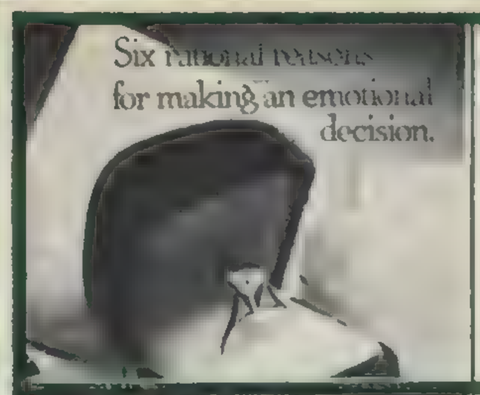
Your
Amaretto di Saronno
Gourmet Secrets

43 YOUR AMARETTO DI SARONNO GOURMET SECRETS. This provocative liqueur inspires a new world of cooking. Recipes for everything from entrées to elegant desserts. A "gift of love."

44 ROCHE BOBOIS. Roche Bobois can change your whole approach to the way you live. High-spirited environments from New York and all over Europe...Paris, London, Brussels, Nice, Geneva, Rotterdam, Vienna, Madrid, Barcelona. 148 color pages. $4.00



Clip-out coupon on next page



45 SIX RATIONAL REASONS FOR MAKING AN EMOTIONAL DECISION. A new color brochure featuring the beauty, practicality and value of owning Platinum, the most precious and honored jewelry metal in the world Perfect examples of what every discerning individual might wish for

46 THE GOLD STANDARD. If you re not sure what to make of Liquore Galliano. America s leading imported liqueur, send for our free recipe book. It ll show you how to turn a variety of dishes and drinks into gold





47 CITIZEN WATCH COLLECTION A 32-page full-color brochure featuring the finest in watches for discriminating men and women Choose from a wide selection of Analog Quartz, Liquid Crystal Digital and traditional mechanical timepieces

48 the union

THE UNION. Shop at home with this colorful catalogue of holiday treasures from Columbus Ohio s finest specialty store $1 00

49 Livingston's

LIVINGSTON S Enjoy the holidays with Christmas surprises from Youngstown, Ohio—unique gifts beautiful fashions for women delightful children s wear. $1 00

50 hs hovland swanson

HOVLAND-SWANSON Nebraska s Christmas gift to you—for fashions, accessories, intimate apparel, children s wear and gifts $1 00

51 Himelhoch's

HIMELHOCH BROS & CO Fashions for women and children gifts for the home Merry Christmas from Himelhoch s in Detroit, Michigan. $1 00

52 Selber Bros

SELBER BROS Christmas gifts for everyone including mmn from this exciting store in Shreveport, Louisiana $1 00

53 B. FORMAN CO.

B. FORMAN CO. Treat yourself your family, your friends to exciting gifts from this prestigious Rochester, N Y store. $1 00

54 Godchaux's

GODCHAUX S New Orleans finest fashions for him, for her, for the children Plus, accessories and gifts to make this the best holiday season ever. $1 00

55 M.M. Cohn

M M COHN This specialty store with branches in Little Rock, Memphis, and El Dorado has a Christmas catalogue full of holiday surprises for the whole family $1 00

56 battelstein's

BATTELSTEIN S. Get your Christmas shopping done early and easily with this catalogue from Houston s famous specialty store $1 00

57 Jelleff's

FRANK R. JELLEFF. Women s fashions, accessories, intimate apparel, children s wear and gifts from this famous specialty store in the Washington, D C area $1 00

58 the addis co.

THE ADDIS CO Shop by mail at Syracuse, N Y s finest women s specialty store for fashions, accessories, intimate apparel, children s wear and gifts for the home. $1 00

59 L.L. Berger

L L. BERGER Christmas shopping is easy and fun with Buffalo s First Family of Fashion. $1 00

60 de Jong's

deJONG S Indiana s most prestigious women s specialty store for fashion, furs, accessories and intimate apparel offers fine holiday selections $1 00

Numbers 48-60, listed here, feature a Christmas catalogue from a group of Specialty Stores throughout the country. Please send for the catalogue from the store nearest you

VOGUE'S HOLIDAY PREVIEW

a spectacular gift catalogue collection for 1977

Circle your booklet choices. Enclose a check or money order for the total cost of booklets. Your requests will be forwarded to the stores. Please make remittance payable to VOGUE. The stores, however, will refund the cost of their booklets on your first purchase when applicable.

Please send coupon and remittance to: VOGUE MAGAZINE
P.O. BOX 3374
Grand Central Station
New York, N.Y. 10017

Requests for booklets cannot be honored after November 1, 1977. Allow a minimum of 4 weeks for booklet delivery.

Offer available only in the United States and its territories.

Please send me the booklets encircled below
I enclose $_____ for booklets circled.

1. $2 00	**13.** $1.00	**25.**	**37.**	**49.** $1 00
2. $1 00	**14.** $1.00	**26.** $3 00	**38.**	**50.** $1 00
3. $2 00	**15.** $1.00	**27.**	**39.**	**51.** $1 00
4. $5 00	**16.**	**28.** $1 00	**40.**	**52.** $1.00
5. $1 50	**17.** $2 00	**29.**	**41.** 25¢	**53.** $1.00
6. $1 00	**18.** $1.50	**30.**	**42.** $1 00	**54.** $1.00
7. $2 00	**19.** $2.00	**31.** $2.00	**43.**	**55.** $1 00
8. $2 00	**20.** $5 00	**32.** 50¢	**44.** $4 00	**56.** $1.00
9. $1 00	**21.** $2.00	**33.** $1.50	**45.**	**57.** $1.00
10. $2 00	**22.** $1 00	**34.**	**46.**	**58.** $1.00
11. $1 00	**23.** $1.50	**35.**	**47.**	**59.** $1.00
12. $1 00	**24.**	**36.**	**48.** $1 00	**60.** $1 00

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

CALIFORNIA RIVIERA

(Continued from page 221)

rant, bird's-eye views of surfers in black rubber wetsuits waiting for, sometimes catching, a "big one."

The Surf & Sand's Boardwalk Restaurant —crammed with antiques and photographs —recaptures some of Laguna's history, also serves good food. After dinner, stroll through the bar and into the Press Corps Room used for news conferences during the Nixon/Western White House years. One photograph in this room shows Ron Zeigler in coat and tie and short pants—seems the TV cameras caught him only from the waist up.

For a glimpse at California's more distant past, the two-hundred-year-old mission at San Juan Capistrano—a tranquil compound of Spanish arches, fountains, brick walk-

"Laguna: where Hollywood goes to escape"

ways, flowering trees—lies eleven miles south of Laguna. The main cathedral, an enchanting ruin overgrown with vines, still attracts the famous swallows that return to nest in its crumbly walls every year on March 19—St. Joseph's Day. The well-preserved, smaller chapel—extremely narrow because longer beams couldn't be found—delights with a three-hundred-year-old gilded altar from Barcelona and the American Indian designs decorating its walls and ceilings.

Outside the mission, feast on *haute* Mexican *cuisine* in the shaded courtyard of the El Adobe restaurant or try the all-American fare at another of the area's great train restaurants—The Depot. The setting: small dining rooms inside San Juan Capistrano's restored Santa Fe Railroad Station, plus a series of real train cars—bright red caboose, Baby Ruth freight car, elegant Pullmans—refitted as bars, lounges, boutiques. At The Depot, all heads turn towards the tracks around nine-thirty in the evening when Amtrak's San Diego-bound train from Los Angeles stops outside. The feeling's that strange mixture of fantasy and reality you come to take for granted in Southern California. ▽

GO ORANGE COAST

Getting to the Newport area of Southern California is a snap. From many Western cities, Hughes Air West flies directly to the Orange County Airport. From the East and Midwest, fly a major carrier to Los Angeles International Airport and connect with one of Golden West Airways' many flights to Orange County Airport. P.S.: Many airlines give you this connecting flight free!

THIS INCREDIBLE BEAUTY EXPERT CREATES WONDERS IN SKIN CARE..

and women from both sides of the continent travel to get her attention.

By: Virginia May



Skin Care Expert: Ilona of Hungary

NOTHING PROVES SUCCESS BETTER THAN SUCCESS ITSELF.
She came to the United States from her native country Hungary, bringing with her irreplaceable knowledge, talent, and experience in skin care. Five years ago she started her European Skin Care Center with two tiny rooms in Denver, Colorado. Good news travels fast and expansion was necessary. In only four years she moved into her new headquarters, 15 times the size of her first salon. Show business personalities and jet set socialites are among her clients and it is not unusual to meet women in the salon flying to her from foreign countries.

WHAT IS THE SECRET OF SUCH A PHENOMENAL SUCCESS?
This is how Ilona sums it up: "Skin care salons pop up like mushrooms all over America nowadays. Unfortunately, in most states every hairdresser can put up a sign claiming to be an expert in skin care. In my salon professional know-how about skin care comes first. All my skin care specialists must go through a thorough training. Then in addition to their previous experience, they must also complete a training of my own. Furthermore, we don't sell anything to our clients if we are not confident that we can help them. However, we require them to use what we recommend if they want to get results."
Results they get, indeed. Many plastic surgeons recommend Ilona's skin care center for their own patients. Her reputation for exceptional knowledge in skin care went so far, that her Center is now recognized as a 'scientific skin care center' by the State Board of Medical Examiners. Ilona is probably the only one in the United States that has earned such a recognition.

SHE DELIVERS RESULTS, NOT PROMISES.
Ilona does not promise 'new skin' in seven days as many of her competitors do. In her opinion such claims have no scientific foundations and beauty just does not happen overnight. A woman has to stick to a specific beauty regimen with quality cosmetics to achieve lasting results.
Ilona's unique skin care products are manufactured with her special European formulations which make especially Hungarian women famous for radiant and wrinkle-free complexions. They are distributed under ILONA OF HUNGARY trade name and available only at her salons or by mail. She also imports a rare mineral and magnesium-rich artesian water from Budapest used in all of her skin care products.
Presently Ilona is the only manufacturer in America using such precious water in her products; but probably not for too long now, because large cosmetic companies have started to copy her revolutionary ideas already. Six years ago, for example, Ilona pointed out to the American women that moisturizers cannot penetrate the skin and have little value. She recommended instead to preserve the natural moisture one's own body produces. To do so a face should be protected during the day with a special cream which creates a protective layer over the facial skin to prevent dehydration. This one of Ilona's many revolutionary ideas has already been copied by a large cosmetic firm.
Small wonder that Ilona's clients became loyal customers. Unsolicited testimonials and praises pour in daily. Many thick binders are filled with letters from satisfied clients and articles from beauty editors praising her techniques and products.

FOR WOMEN ONLY.
Did this success spoil Ilona? Not at all. In fact, this enabled her to expand further.
In her large four-story building, a Human Improvement Center was established for total head-to-toe beauty and health which up until this time was unknown to Americans. It is the first and only one of its kind offering such services as cellulite reduction, weight loss, sea-algae, stress test, aroma therapy and others under medical supervision. Ilona firmly believes that if one is healthy she also feels beautiful. A special booklet about the Human Improvement Center is available on request.
Ilona has also opened another skin care salon in the Saks Fifth Avenue Fashion Center in Houston, Texas. Other openings will follow soon in Chicago, Beverly Hills, New York, and Hong Kong.

ILONA OF HUNGARY **V-12**
3201 East Second Ave.
Denver, Colo. 80206
Please rush me your skin care booklet.
Enclosed is $1.00 which will be credited on my first order for your cosmetics.
To avoid delay please print or type.

Name: _____
Address: _____
City: _____
State: _____ Zip Code: _____

Of course, not every one of us is able to travel. So the request for her skin care products arrive by mail in bundles. To help these women Ilona prepared a 'SKIN CARE AT HOME' booklet which describes her unique cosmetics and successful methods for home complexion care. If you want to achieve a glowing and radiant complexion just fill out the coupon and send $1.00 for the booklet. The $1.00 will be credited to your first order if you try Ilona's skin care products.
Nothing proves success better than success itself. Ilona of Hungary is the best example.

Travel Now

Celebrity cruise . . . Paris by bike . . . tips on tipping, mopeds, duty-free shops



Tito Barberis

GO-PEDALING

"They put you right into the scenery. You feel the air, the sun, smell the pine, the earth, sea, rosemary and thyme growing wild. You have a totally free view of *everything.*" This from a traveler who recently covered Greek Islands via rented mopeds.

Our barefoot model, *left*, shows how *not* to mopedal. Instead: Take along a pair of ski goggles to protect eyes from dust, wind, tiny pebbles; wear a hat that you can tie down—and shoes!; carry a windbreak with hood; be sure your rented moped has an air pump in case of a flat tire; arrange with the rental shop *before* you take off what to do if you break down. Above all, be careful!

For more on mopeds: *The Moped Book* from Pocket Books, $2.95.

GRANDEST GRAND TOUR

Around the world in 34 days—on a chartered Pan Am 707 jet refitted to carry just 83 passengers. This "air cruise" planned by Hemphill/Harris Travel of Los Angeles makes extended stops at Easter Island, Fiji, New Zealand, Bali, Sri Lanka (Ceylon), Seychelles Islands, Mauritius, Malagasy Republic (Madagascar), South Africa, and Brazil (just in time for Carnival). The $11,900 price tag includes: all meals (in major cities, you may dine in *any* restaurant, at *any* time, and order *anything*); deluxe hotels (original hotel room retained—to avoid unnecessary packing—when you go off on an overnight excursion); yacht charters; first-class flights from your hometown to L.A. at the start of the trip (January 5, 1978) and from New York back home at trip's end (February 7). Information: Hemphill/Harris Corp., 10100 Santa Monica Blvd., L.A., CA 90067.

HOLLYWOOD SAIL



Emanuel Schongut

Imagine a sea-farin' movie festival—that's the American Film Institute Film Cruise, set to sail from Los Angeles to Mexico, January 6-13, on the British liner *Pacific Princess*. Ocean-going, too, are Jack Lemmon, Ruth Gordon, Garson Kanin, and Sammy Cahn, packed with enough stories to please any movie buff. Also on board: screenings—three each day—of musicals, '30's comedies, thrillers . . . the first ocean-auction of Hollywood memorabilia . . . and visits to three Mexican resorts edged by sun-soaked beaches, spiced with pirate legends: Mazatlán, Cabo San Lucas, Puerto Vallarta. For more information, see page 249.—M.C.

HAITI NEWS:

New highway from Port-au-Prince to Cap Haitien finally puts Haiti's best beaches within reach of capital city; the drive to Cap Haitien once took over 10 hours, now takes 3½. . . . **Résidence Pauline,** Habitation Leclerc's new 26-room addition: a stay-at alternative to Le-C's private villas (and less $). . . . **Club Med's newest:** a 110-acre beach resort north of Port-au-Prince, planned for late '78.

THE TV MUSEUM

At world's first Museum of Broadcasting (1 E. 53 St., in New York), you can time-trip the last 50 years via radio and TV. Among Museum's current 1000 cassette-recorded program hours: radio—Judy Garland's debut at age 12, vintage Burns and Allen (*right*); TV—Mary Martin as *Peter Pan*, 1948 *Arthur Godfrey Time*, classic *Studio One* and *Playhouse 90* dramas, news specials. Open: noon to 5 P.M. Tuesdays through Saturdays; $1.00 contribution.



The Bettmann Archive

All you need to know about tipping: A free pocket-sized guide from TWA covers 13 countries in Europe and Mideast, explains those "service charges" often added on bills, and tells when to leave additional money. Easy to use, *Tipping Abroad* is available from TWA ticket offices.

We protest: "duty-free" shops at some airports. What one saves on duties, one loses to high markups that these shops inflict on captive buyers. Check prices on arrival; often selection, price tags are better outside the airport—or on the plane going home.

Best going-away gift for Paris-bound friends: new "billet de tourisme," a mini-Eurail pass for unlimited first-class travel on Paris's buses and easy-to-use Métro. Four-day ticket: $6.20; 7-day ticket: $10.30. Contact French National Railroads, 610 Fifth Ave., N.Y., NY 10020. . . . More Paris get-around news: "Cyclobus" in the Bois de Boulogne rents bikes, provides itineraries, runs cycle tours of the city. Telephone (in Paris): 523-3662.

— RICHARD ALLEMAN

Six rational reasons for making an emotional decision.

So you're going to be engaged. And you're looking at rings. At a time like this, you'd be happy with any ring. But if you want to be as happy with that ring 20 years from now, you'll probably want it to be Platinum. Here are some facts comparing Platinum to the other metals you'll be looking at.

1. **Platinum is enduring.** It's as long-lasting as your vows. It resists nicks, scratches and tarnish, so you're spared a lot of cleaning and polishing. That's good news.
2. **Platinum is valuable.** It's the most precious, precious metal used in jewelry. Consequently, it's more expensive. But it's worth it.
3. **Platinum is pure.** Platinum jewelry is 95% pure Platinum. It's the purest metal you can find for your engagement ring. It's heavier, too. You can feel for yourself.
4. **Platinum is tough.** It can stand years and years of wear. Platinum prongs are actually the safest to hold your stone. And, believe it or not, Platinum prongs can be polished so smooth, they won't snag your stockings.
5. **Platinum flatters your diamond.** Many of the world's important stones are set in Platinum—including those of the Imperial State Crown of England. A Platinum setting will make any diamond look bigger, brighter. And that never hurts.
6. **Platinum is simply beautiful.** Its lustrous, gleaming shine is irresistible. And Platinum shines on and on. Like your love for each other.

For a free brochure, write Platinum Jewelry Information Service, Dept. RV, 420 Lexington Avenue, New York, N.Y. 10017. To see the real thing, ask your jeweler:



Platinum

You deserve it.

NORELL SPOKEN HERE.





EXCLUSIVELY BY MICHAEL FORREST.

Shown: A design of classic elegance by Norell in magnificent natural Canadian Majestic® Mink.
Crafted by Michael Forrest with loving attention to detail. Michael Forrest Inc. 333 7th Ave., N.Y.C.

CANADIAN Majestic MINK REG'D

The other Bavaria: Gothic, gloriously untraveled

By Despina Messinesi

The city of Regensburg in East Bavaria did me a good turn. I'd been to Upper Bavaria, with its familiar peaks, but I was unprepared for the scaled-down gentle surprises that Germany's East Bavaria offered me: onion domes or needle spires rising like benedictions over villages, the un-blue Danube (its mere name makes me hear waltzes), meadows spread out like oversized yellow or green kerchiefs hemmed by bristling forests, and the gloriously unchanged beauty of medieval Regensburg.

Elegant Munich, a love of a city, is the ideal spot to begin and to end a trip to either Upper or East Bavaria. The new Autobahn, circling Munich, has done away with traffic jams. Now people driving south to the world of royal castles or traveling on the Alpine Road that leads to Austria's Salzburg whiz across the frontiers. In Munich, all of Europe is nearby. Driving northeast from Munich to Regensburg—a two-hour ride—the treats begin, bang off. About thirty miles north of Munich grow hops, the vital ingredient for brewing beer. Planted in enormous patches, clinging to sixteen-foot-tall wires, the hops look like fragile green lace ruffles.



Regensburg Cathedral's Angel of the Annunciation, above, her puckish smile carved in stone by master-sculptor Erminold

Regensburg turned me on the moment I arrived. Wouldn't you have expected a "shrine of Gothic art" to be dreary grey? Instead, the city was a festival. The flat medieval façades of buildings were painted in Edward Hopper colors: muted orange, vanilla yellow, green, henna, peach; their windows—many with pointed Gothic shapes divided by two and three columns—were outlined in white. Window boxes, like cosmetics, flowered exuberantly with a mixture of pink, red, white, and mauve petunias and geraniums.

The city's rooftops fascinated me. Most had tiled gables, were sometimes four stories steep and pierced by windows, with each window sheltered under its own minigable rather like a tennis visor. Stepped gables made a delicious silhouette against the summer sky, and flat roofs of castles ended in battlements.

Massive Italianate towers standing side by side with Gothic houses were totally unexpected. Dating back to the Middle Ages, these palatial towers were built by wealthy merchants when Regensburg was one of Europe's leading trading centers. I found the whole city in a frenzy of preservation and restoration. Many of these medieval buildings opening onto courtyards *à l'italienne* are being transformed into apartments with standard twentieth-century comforts. In remodeling, heavy wooden beams and even murals hidden under layers of paint have been uncovered.

Taller than any tower, onion dome, or rooftop, Regensburg Cathedral's fragile twin spires—actually nineteenth-century additions—dominate the city. You see them as you drive into the city and as you float along the Danube. At night, they faintly glow. It's this postcard vision of Regensburg, the symbol of the city, that sticks in the mind.

The three-hundred-foot-tall twin towers of Regensburg's Cathedral, rising like "a benediction" over the city



THE "SPARROWS" SING

In one big gulp on my first day in Regens-

(Continued on page 244)



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TRAVEL: BAVARIA

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burg, I caught on to some of the customs and eating habits of the city and of East Bavaria—even the bed arrangements!

Arriving on a Sunday morning, I rushed instantly into Regensburg's landmark, thirteenth-century Cathedral to hear "the Regensburg Cathedral sparrows," as the boys choir is called. Often compared to the Vienna Boys Choir, the "sparrows" sang like nightingales in front of a shining rococo silver altar. In the mellow light that shone down from the stained-glass windows, I couldn't take my eyes off the enchanting statue of the Angel of the Annunciation—with an almost impish smiling face—a masterpiece of Gothic art.

Precisely as Mozart wrote in 1790, "In Regensburg, we dine at mid-day," so you still do today. Even in summer, diners often begin with a thick hot soup followed by a main course of pork, veal, chicken—roasted or in casserole—and one of the many varieties of sausage. Each dish is served with potatoes, noodles, pancakes, or *Spätzle* (the narrow homemade noodles), plus a vegetable and salad. Fish from the Danube, especially the carp and the trout, are delicious.

The minute you sit down at a restaurant, a waiter or waitress rushes up to take the drink order. Generally it's beer, light or dark, or the local specialty, *Weiss*—wheat beer—served with a slice of lemon. My sober and refreshing drink was *Apfelsaft:* apple juice with soda water.

Although the menus do list dessert, many people pay and leave after the entrée. Then, midafternoon, they stop off at one of the many mouth-watering pastry shops for *Kaffee und Kuchen,* or another beer. Supper consists of cold snacks, cheese, salad, and fruit, beer or wine.

Sitting at a café table with two unoccupied chairs, I was startled to hear a couple say *Grüss Gott*—the customary Bavarian greeting—and join me. Custom is the same at restaurants and at beer gardens. When I became initiated to this local habit, I found it a more comfortable solution than having people count my mouthfuls, waiting for me to finish so they could grab my table.

Back at my hotel, I made a happy discovery: There is something both refreshing and calming about the all-white featherbeds in East Bavaria. On my first night under the puffy white mound, faced with what could be a freeze-or-fry choice, I easily succumbed to the weightless warmth.

CAFÉ IN A CASTLE

In Regensburg, I managed to see many of the important sites simply by lunching, sitting at a café, going on a boat ride on the Danube, and listening to a symphony. The city is compact. Sightseeing is as effortless as breathing.

From the Kaiserhof am Dom, my hotel across from the Cathedral (the chimes sounded as close as my bedside alarm clock), I had two superb and different views: of towers and spindly spires and of the Cathedral's busy, ornate façade from the Kaiserhof's terrace restaurant. At the corner stand, there was a steady queue of people to buy crunchy large white radishes, a local specialty that goes well with beer. The solid and bundled-up vendor Maria, who never misses a day at her stand, is one

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TRAVEL: BAVARIA

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of the town's celebrities.

My visit to the tourist office was as thrilling as any whodunit. Picture one of Germany's most prized Gothic Town Halls. Two stern-faced busts—called "Defense" and "Offense," one with arms crossed, the other gripping a hammer—guard the entrance. In the tall vaulted hallways, I stooped under low Gothic doorways to reach offices clicking with typewriters.

A guide, with clanking medieval keys, led me through the Old Town Hall's historied rooms: to the Diet Hall—complete with throne under a canopy with a double-headed eagle—where the Everlasting Diet, which could be called Germany's first Parliament, met from 1663-1806; through meeting rooms, one with a painted blue ceiling studded with golden stars; past a grandfather's clock with only one hand; then down to the dungeons and questioning rooms, where terrifying torture instruments —racks, stretching gallows with nails— were all in their original places.

Imagine my relief when I came upon the Ratskeller. Also part of the Town Hall, it serves good hearty food; the smoked trout with creamy fresh horseradish is delicious. In warm weather you can sit in the courtyard—candle-lit at night—with its gurgling Neptune fountain.

Anytime, for coffee, beer, a fortifying pot of afternoon tea, a dizzying assortment of pastries—creamy-chocolate layered cakes, shiny tarts—my favorite place was the Cafè Goldenes Kreuz, situated in a superb thirteenth-century castle with a crenelated tower. Sitting at the sidewalk café, I faced Haidplatz, rimmed with colorful Gothic houses; in the center: a fountain of Justice —a plump figure balancing a scale—ringed with flowers and an exquisite wrought-iron railing.

Because the Goldene Kreuz castle was used as an imperial inn between the sixteenth and nineteenth centuries, my young German pals referred to it as *"Hilton Haus."* In the sixteenth century, one of the inn's steady guests was Emperor Charles V, who stayed there while he conducted his great love affair with a Regensburg girl, Barbara Blomberg. Their son, Don John of Austria, was the hero and victor of the fierce Battle of Lepanto, which freed the West from the Turks.

During my visit, the local press announced that the Goldene Kreuz would be remodeled into a modern hotel without changing its glorious façade or disturbing my favorite café.

SHOP-AND-SEE

Each morning, its windows draped with featherbeds sunning, Regensburg seems decorated for a festival. In some narrow streets, the pungent scent is whiffs of snuff—which Bavarians still sniff.

Regensburg is a constant "stop-and-see" walking city. There is window-shopping: antique pewter, china, crystal, silver; candles—short, fat ones, that come in all colors, handpainted ones, even some on sticks for gardens; enchanting flower bouquets—made up of painted acorns, cloves, and silk flowers—to use as sachets in a room or in a closet; large, colorful cotton kerchiefs (intended for snuff-users) that make excellent head scarves; masses of Christmas-tree ornaments; and, in addition to the Bavarian loden coats, small sprigged cotton skirts and aprons and lace-trimmed blouses.

Following my "stop-and-see" routine in the Kornmarkt, a square, brilliant with flower vendors, only steps away from the Cathedral, I couldn't resist a close-up view of the pale lavender Old Chapel. What stopped me at the entrance were two small stone figures, at eye-level: a penitent and a father confessor who, undoubtedly horrified at what he is hearing, holds a handkerchief to his ear. Inside—all rococo and airy—a right turn took me into the small chapel with its icon of the Virgin. (It is a copy of the original, which disappeared, but which you see everywhere reproduced on posters, calendars, and postcards.)

In the stern, stone, candle-lit Gothic church of the medieval Minorite monastery, I attended a symphony concert. To reach the church, I walked through a monastery—now the Municipal Museum—along long vaulted corridors with Gothic arches. There, a memorable performance of a Bach fugue for organ; Bruckner's booming eighth symphony; fantastic acoustics.

Another day, I backtracked through the museum by daylight to see the celebrated "The Two Johns" by Albrecht Altdorfer, Germany's great sixteenth-century painter who died in Regensburg. At the top of the museum's second-floor landing, I was stopped dead in my tracks by the humor

(Continued on page 249)



TOP DOGS

The short-legged, cigar-shaped tail-waggers left are Dachshund pups. Top-dog in Germany (they're 20 percent of the canine population and make surprisingly good hunting dogs), Dachshunds are bred in large numbers in kennels near Regensburg. One proper Dachshund village: Gergweis—where Dachshunds are raised, and masters on holiday are welcomed to vacation and lodge with their dogs.



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TRAVEL: BAVARIA

(Continued from page 246)

of two sixteen-foot-long tapestries. One, a sort of medieval spoof, showed knights in Sing-Sing stripes and rouged cheeks, jostling with sticks; laughing dogs and boars making faces; stylized trees, birds, and flowers. A marvelous cartoon. Faces on the Altdorfer canvases were moving, tender, and elegant.

Across from the museum, the pistachio-green Hotel Karmeliten is quiet, well-run, has large rooms and a cozy, sunny bar. Curiously—like all the hotels I visited—it has a special dining room used only for breakfast.

THE PRINCE'S BREWERY

I'd advise an hour to roam through, at the edge of town, the Palace of the Princes of Thurn und Taxis. Its collection of golden tapestries, lively as a family album, shows the Princes sometimes as victors in battles, sometimes as losers. Walk over parquet floors through the ten salons, each different in color—gold/white, silver/blue, coral/gold — and style — rococo, Biedermeier, Chinoiserie—and into the ravishing mirrored ballroom.



Giant white radishes—"Radi"—are a Regensburg bonus; "local luminary" Maria, above, is at her stand each day

In the indoor riding ring, its walls plastered with family crests, see the polished sixty-two carriages and fourteen sleighs—the Rolls, Lincolns, and Mercedes of their day. The immaculate tackroom smells of polished leather. In the stables stand three-foot-tall stencils of the family's coat-of-arms, which were used to stamp the long gravel driveway on ceremonial occasions.

Next to and now part of the Palace is the monastery of St. Emmeram, with its long vistas of Gothic arches and windows that overlook cloistered gardens. Each day, some three hundred residents of Regensburg lunch in the refectory at no cost.

It's a Bavarian tradition for monasteries, farms, and inns to operate breweries. Imagine my surprise to see on an enormous truck with the Thurn und Taxis crest: a crown above two T's. Spelled out on the side of the truck in huge letters: "Taxis

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TRAVEL: BAVARIA

(Continued from page 249)

Pils," and stenciled on the truck's doorway, beneath the crest, *"Fürstlich Brauerei* (Princely Brewery), Thurn und Taxis, Regensburg." (The crest is always against a yellow background, the color of the German postal service. Until 1867, the Princes held the office of imperial postmaster-general.)

From the palace, if you head back towards the Danube, you can visit the ancient Roman Porta Praetoria, a thick, blackened stone gate to the fortress Castra Regina, built by the Emperor Marcus Aurelius in 179 A.D. when the Roman Empire extended to the Danube and beyond. No wonder Regensburg calls itself the "two thousand-year-old city on the Danube."

At what was once a bishop's palace and is now the Bischofshof Hotel—with broad corridors, pleasant modern rooms—one suite is partly walled with the stones of the Roman gate. The Bischofshof restaurant, in winter a series of small rooms, moves out in summer to the long courtyard. Looking up, you get an unusual perspective of the Cathedral's many spires and towers.

For a star view of the Stone Bridge, a medieval engineering masterpiece across the Danube, definitely lunch at the Historic Sausage Kitchen. From a closet-sized kitchen in an old building shed, women in starched caps and aprons bring out bowls of thick potato soup, grilled sausages on beds of sauerkraut (great with sweet herb-spiced mustard), and, of course, beer.

Sitting there, under the candy-striped canopy, on a bench at a long table, you can understand the strategic geographical position of Regensburg: Here, at the northernmost point of the Danube, the river becomes a vital commercial waterway to the markets of Europe and as far east as to the Black Sea. For centuries, Regensburg was the reloading station for large salt caravans sailing up the Danube; the orange clock tower you see was once the toll house, and the enormous eight-story-high gabled roof that stands next to it covered the salt warehouse.

If short on time, skip the boat ride around Regensburg. Instead, cross over the Danube on the Stone Bridge; from the leafy beer garden, Kneitinger, on the other bank, look back on the spires and towers of old Regensburg.

In the quiet residential area on the far side of the Danube, the Avia Hotel, with its large garden, is thoroughly modern: television, radios, electric alarm clocks, air-conditioned rooms; plus indoor and outdoor restaurants.

About four miles out of the city in the rolling hill country, a thirteenth-century Dominican convent is now the family-run inn and brewery Prösselbräu. In the convent's austere pilgrimage church, I found tracings of thirteenth-century murals, even saw the entrance to an old escape tunnel.

Eating in Regensburg is easy; for steaks, a fine wine cellar, good cheese platter, try Bastei; for European cuisine and wines served well, Postmeister; for Greek food, the Alstadt Stüberl; around the corner, the Kaiserhof Hotel has the prize setting for breakfast, dinner, and in-between.

My most memorable meal was at Fischstüberl, in the village of Mümchsmühle, some fifteen minutes by car from town. Off the highway, the dirt road to the restaurant ends at a lumber mill. I loved the smell of freshly cut wood, the trickling sound of water. Fischstüberl is open only from five in the afternoon to midnight, Tuesday through Friday; telephone ahead for reservations: 09498-289. Specialties: fresh trout and game in season bagged by Gerhard Jobst, the hefty hunter-husband, cooked and served by Erika, his wife.

DAY-TRIP THE DANUBE

From Regensburg I made two side trips that I would gladly do all over again. The first was an all-day excursion southwest to Kelheim. There, I boarded a small boat for the thirty-minute ride to the Benedictine monastery Weltenburg to visit its glorious baroque church built by the brothers Asam. Hint: dress warmly, even in summer I needed a sweater; then sit on the upper boat deck for the views as the Danube curves through narrow gorges of limestone cliffs four-hundred-feet high. Many of these ghost-grey rocks gnawed by time have names—"Pulpit," "Holy Stone," "Three Brothers"—which the Captain reels off in German, naturally.

Sailing around a bend where the Danube, mirroring forests, is green and placid, you see the spires and red roof of the monastery. Inside the church, the extraordinary light shines on the high altar like a theater spotlight. Framed between sensuous, twisted baroque columns is the patron-saint, St. George, on horseback. With the slain dragon on one side and a terrified girl on the other (her cherry-red cloak is enchanting), the statue appears even more dramatic *contre lumière.*

The church's oval-shaped nave is unusual, and the painting of a man with a pleased smile on the frescoed ceiling is said to be one of the rare self-portraits of C.D. Asam, the great builder of baroque churches. To the right of the altar, the niche showing a tableau of the ship *Santa Maria,* filled with Benedictine Fathers and landing in America, will make you smile; it did me.

Under the trees, or at the indoor restaurant, order the baked thin yellow noodles with eggs and cheese, *Käsespätzle;* you'll love it. Of course, the monastery has its own brewery just across from the church where, in addition to brewing beer, they produce a pale-gold liquor blended with herbs.

Once in Kelheim, many people walk to the monastery and back; but I enjoyed the boat ride and the different view of the Danube on the return trip. From Kelheim, I drove along the serene, narrow little river Altmühl, edged with fields and tidy gardens. No traffic, complete peace, golden fields, black patches of evergreens like crowns on distant unscalable peaks, rising crenelated walls and towers of castles like those you see in illuminations.

MAYPOLES IN THE MTS.

Among the highlights of my second trip —eastward from Regensburg to Passau— were village signs carved on thick slices of old tree trunks that read *"Grüss Gott, Willkommen."* I passed masses of little villages with Maypoles and always a church steeple. Driving along, I had the valley of the Danube on one side, the Bavarian forest of evergreens on the other.

High up in the mountains, the town of St. Englmar is a well-planned all-year resort—pools in summer, skiing in winter. Away by itself, the small well-run Kur- und Sporthotel, with an indoor pool, saunas, underwater massage, stables, even indoor and outdoor tennis, is an ideal retreat with comforts. It shines.

For lunch, I stopped at Bodenmais, another resort, and lunched at the Sonnenhof, which belongs to the Steigenberger hotel chain. The Steigenberger hotels are exceptionally well done, and stopping for tea at the Sonnenhof's twin in Grafenau, I found they both had the same color schemes, furniture, and comfortable balconied rooms—only the views differed.

After driving around the Arber peak, (the highest in the forest—4780 feet high), with its large lake, cable cars, and ski-runs, I couldn't resist going the extra few miles to see the German/Czechoslovakian frontier. I'm glad I didn't.

The Bayerisch Eisenstein, the flannel-grey stone railroad station at the border, is actually the end of the line for German trains. A white pole across the track marks the border point. Half the station is German, half is Czech.

Only a few miles from Czechoslovakia—famous for its Bohemian crystal—it's not surprising to find hand-blown glass a thriving industry in Frauenau, where it seems that every barn is a glass factory. The price, the quality, and some of the designs of local glass are excellent, and the factories do de-

(Continued on page 252)



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Flying Lufthansa, it is, indeed, all roses—the symbol of the German airline's remarkable first-class service. Traveling New York-Munich-New York on Lufthansa, it was delicious (especially after the excitement of new sight-sees in Bavaria) to be in familiar surroundings—even the airport lounges at each end looked alike: deep leather club chairs with side tables equipped as bars—and to have nice things happen without lifting a finger. On boarding: crystal glasses of chilled orange juice, with or without champagne; to begin luncheon: pots of *foie gras,* mounds of caviar served on Rosenthal china; before landing: crisp salads, cheese on bistro-checked linens. The traditional *auf Wiedersehen:* a cornucopia of chocolate creams.



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TRAVEL: BAVARIA

(Continued from page 250)

serve a visit. Only remember, it's a cash-and-carry operation—they do not make shipments.

My first stay at a "Romantik Hotel" (the name is tagged to a group of country inns that meet certain standards) was a delight. The Bierhütte at Post Hohenau has only fifteen rooms, all with showers, stocked refrigerators, attractively painted Bavarian cupboards; the hotel serves excellent food. I remember vividly the fresh mushrooms, venison, broccoli. This is a family-run operation: Herr Störzer remodeled the sixteenth-century building, a former brewery and glass factory; one son and his wife (who also grows roses) run the hotel; another son cooks. The result is *Gemütlichkeit*. The Bierhütte is in a small village; the back overlooks gardens and a lake.



East of Regensburg: Passau, Germany, the "town of the three rivers," sitting on land where Inn, Danube, and Ilz Rivers meet

At Passau, definitely take the boat ride to see where the Danube and Inn Rivers, along with the Ilz River—no bigger than a canal—come together. Lunch at the Hotel Zum König, with views of the Danube and of the Passau Cathedral's green dome. Watch for the archways that link the houses: they meet like hands above narrow steep streets. Behind the Cathedral, the baby-blue building with its extravagant rococo doorway is the Bishop's residence; inside, the steps and hall are soft pink. In the Cathedral, two chapels away from the altar, see a painting of the Madonna and Child holding a red cherry—unsigned, but enchanting. And dream, as I did, of boarding one of the many ships sailing the Danube from Passau to Vienna.

On the return trip to Regensburg, whizzing along the highway, we stopped for a snack at Straubing. On its main street was a tall, skinny sixteenth-century tower with green peaks shaped like dunce caps. In a shaded beer garden, I ate *Leberkäse*, the delicious *Bayrischer Blau* cheese, with a small glass of beer. It was definitely a Bavarian-style supper. After only a few days in East Bavaria, I had fallen into the eating pattern that goes with the country. ▽















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UNITED AIRLINES

Health

By Melva Weber

Onions save fat eaters . . . vitamin C hits cancer-causers . . . new foe found for urinary "playbacks" . . . exercise counted by your heartbeat

PREVENTIVE CHIC: ONIONS WITH YOUR STEAK

The lowly onion may turn into a status food following research that shows onions fighting blood disorders. Blood tests made following a high-fat meal will show increased clumping, or aggregation of platelet cells, a condition that favors formation of clots inside blood-vessel walls, heightens risk of stroke or other cardiovascular problems. At London's Queen Elizabeth College, researchers explored blood-platelet behavior in healthy volunteers after a low-fat meal of grapefruit, cornflakes, skimmed milk, bread, and marmalade; after a high-fat meal with cream, bacon, sausages, bread, butter, and fruit; and after the same high-fat meal with the addition of 75 grams (about 2½ ounces) of—of all things—fried onions. As expected, the rate of platelet clumping was much higher after the high-fat meal than after the low-fat one; but, when onions were added, the fat meal rated about the same as the low-fat one, reported the researchers K. I. Baghurst, M. J. Raj, and A. S. Truswell in "The Lancet."

Cookbook authors, please note.

VITAMIN C AS A CANCER FIGHTER?

Our own bodies can produce potent cancer-causers from substances in the foods we eat, in cigarette smoke, drugs, flavors, and even in drinking water. Nitrite, used for preserving cured meats and fish, combines with other nitrogen-containing compounds such as amide, amine, urea, or urethane to form the compounds we know as nitrosamines. Even nitrate, which occurs naturally in foods such as vegetables, can undergo changes and help to form nitrosamines. These compounds, called N-nitrosos, are proven cancer-causers in test animals, and likely cause human cancer as well. Researchers at the Ontario Cancer Institute in Toronto, Canada, found nitrosamines in the contents of the colons of normal, healthy men. Dr. A. J. Varghese, who headed the study, theorized that the nitrosamines were formed in the stomach or the small intestine, since feces normally contain very little nitrite. The men, who were test volunteers, were not taking any medicines or vitamins and were eating normal diets that included meat, potatoes, and desserts. However, when Dr. Varghese added one gram of ascorbic acid (vitamin C) each day, divided into four doses, the levels of nitrosamines in the bowel were cut down by more than 50 percent. In the future: more tests, other groups of people, to find out more about vitamin C, nitrosamines, cancer risks.

STOP URINARY "REPEAT" DISEASE

When cystitis from infection of the urinary tract keeps coming back, it's usually caused by reinfection. The major reservoir of infection is the colon. Fecal organisms first migrate to the vaginal vestibule, multiply there, and ascend the urinary tract. Good and effective drugs for killing the *Escherichia coli* bacteria that cause the infection are nitrofurantoin macrocrystals (N-M) and trimethoprim along with sulfamethoxazole (TMP-SMX).

From *The New England Journal of Medicine,* news of research in preventing the repeat infections: Thomas A. Stamey, M.D., chairman, division of urology, Stanford University School of Medicine in California, studied the use of extremely small doses of N-M and TMP-SMX in prevention of recurrent urinary infections in highly susceptible women. Dr. Stamey also wanted to prevent development of drug resistance in the bacteria by using the least medication needed to block the return of symptoms.

The result: Among twenty-eight women who during the previous year suffered ninety-two separate episodes of infection, there were no infections at all with TMP-SMX treatment, and only six infections during treatment with N-M. Also, probably owing to the low doses, no side effects. Dr. Stamey prefers to use N-M with simpler reinfection problems, chooses TMP-SMX for difficult, high-risk patients or when N-M fails.

SAFARI WARNING . . .

A marked increase in malaria cases "imported" to the United States from some areas of Kenya and Tanzania has been noted by the Government's Center for Disease Control in Atlanta. They urge travelers on safaris in those countries to take malaria-preventing medication. Recommended dosage: 500 milligrams of chloroquine phosphate once a week, from the week before entering malaria areas until six weeks after returning home.

CONDITIONING THAT COUNTS

For exercise to have any real beneficial effects, you need to get your heart beating at a target rate, then keep it at that rate for fifteen, twenty, twenty-five minutes. So says James L. Hodgson, Ph.D., associate professor of physiology at Pennsylvania State University. The target rate isn't too fast—somewhere between 70 and 85 percent of maximum heart rate.

Keep exercise aerobic, advised Dr. Hodgson. That means doing it at a speed you can maintain for a long time without getting greatly fatigued. His rule of thumb for finding your target heart rate (though individual variations are wide): Maximum heart rate is about 220 minus your age in years, and target heart rate is about three-quarters of that. Thus a forty-year-old may have a target rate of 130 to 155 beats per minute. Count your heart rate at wrist or throat for ten seconds immediately after exercising; multiply by six to see what your heart says.

DON'T EAT YOURSELF SICK

Trichinella spiralis, a roundworm nobody wants, forms cysts in muscles, is painful, often disabling, sometimes, though rarely, fatal. Source: undercooked meat, usually pork. The Government's Center for Disease Control recently found incidence was up. Most frequent source of trichinae is meat cooked at home; only about 10 percent from meat eaten in restaurants. Wild game such as bear and venison may carry trichinae, too. Where ground beef is the infested food, it usually has been adulterated by pork. Prevention: Cook all pork products thoroughly, make sure your market's ground beef isn't touched by previously ground pork. Some city and state regulations require cleaning machines between grindings of pork and beef.



IF YOU TAKE CARE OF THE INSIDE, THE INSIDE WILL TAKE CARE OF THE OUTSIDE.

Maybe you eat a perfectly balanced diet every day.

But if you're like a lot of women, you don't. Women who work non-stop. Who grab a snack here. And miss a meal there. Who diet too strenuously and too often. Or who live on "junk food" because it's easy.

Eventually it's going to catch up with you. And it could start to show.

Protein, vitamin and mineral deficiencies can not only affect the condition of your skin, hair and nails, they can make you tired and irritable. And that can affect the way you look.

So if you think you'd like to change your ways, we know a good place to begin. In the cereal section of your supermarket.

With Kretschmer Wheat Germ. Kretschmer is one of the world's most nutritious natural foods.

Just a quarter cup (in your yogurt or your salads) will give you 15% of your RDA* of protein. 30% of your Vitamin B1. And it's a good source of most of the rest of the B Complex. It also provides 15% of your Vitamin E. And a lot of precious minerals your body needs.

In fact, few other foods we know give you this unique combination of so many things that are so good for you.

As part of a balanced diet it could make a difference.

A lot more than a month of sundaes.



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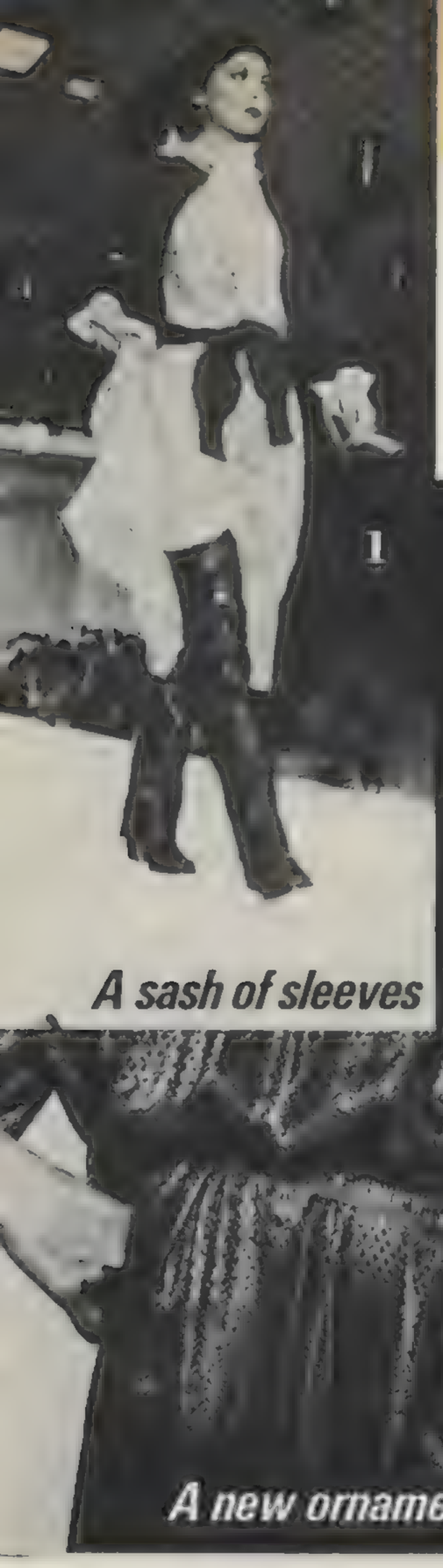
*U.S. Recommended Daily Allowance

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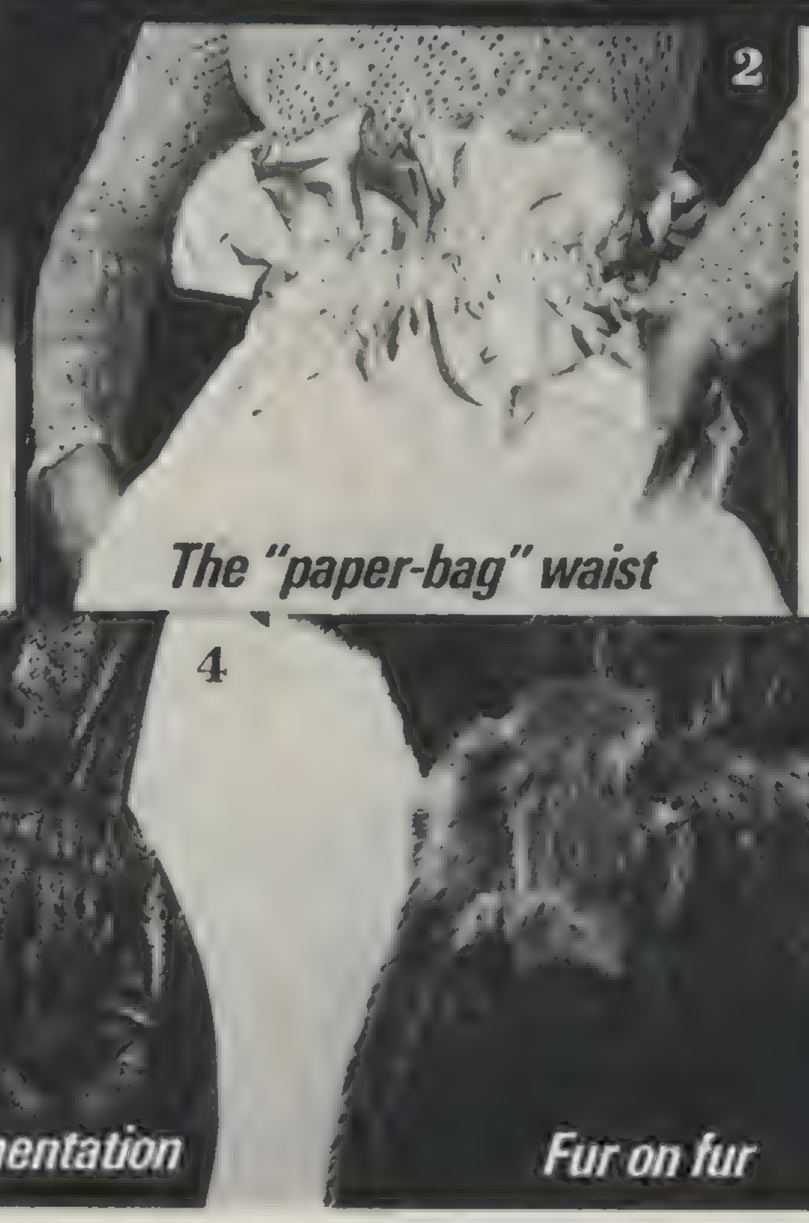


Diamond jewelry is available in a wide variety of prices. The stickpin shown is valued at about $7500. De Beers Consolidated Mines Ltd.

VOGUE'S eye view



1



2

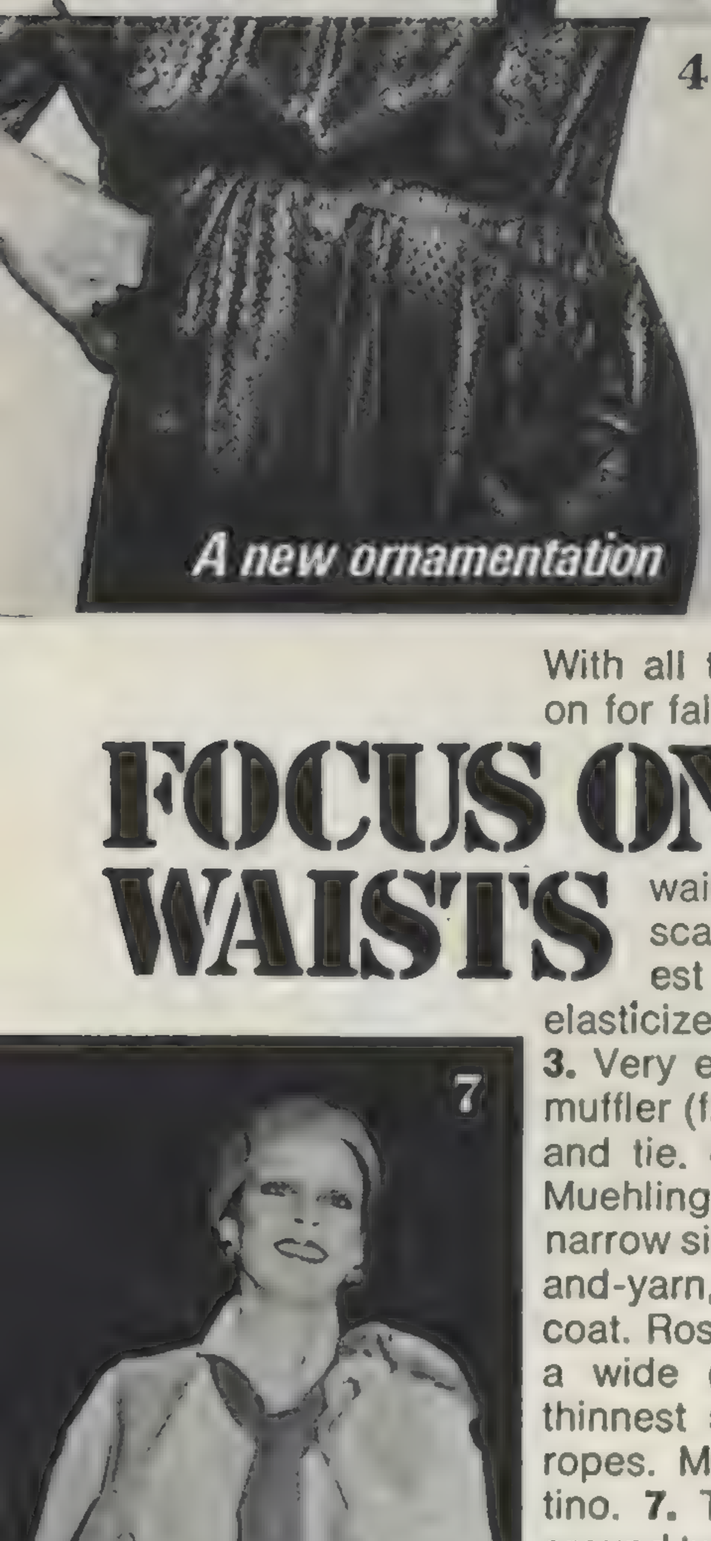
A sash of sleeves

The "paper-bag" waist



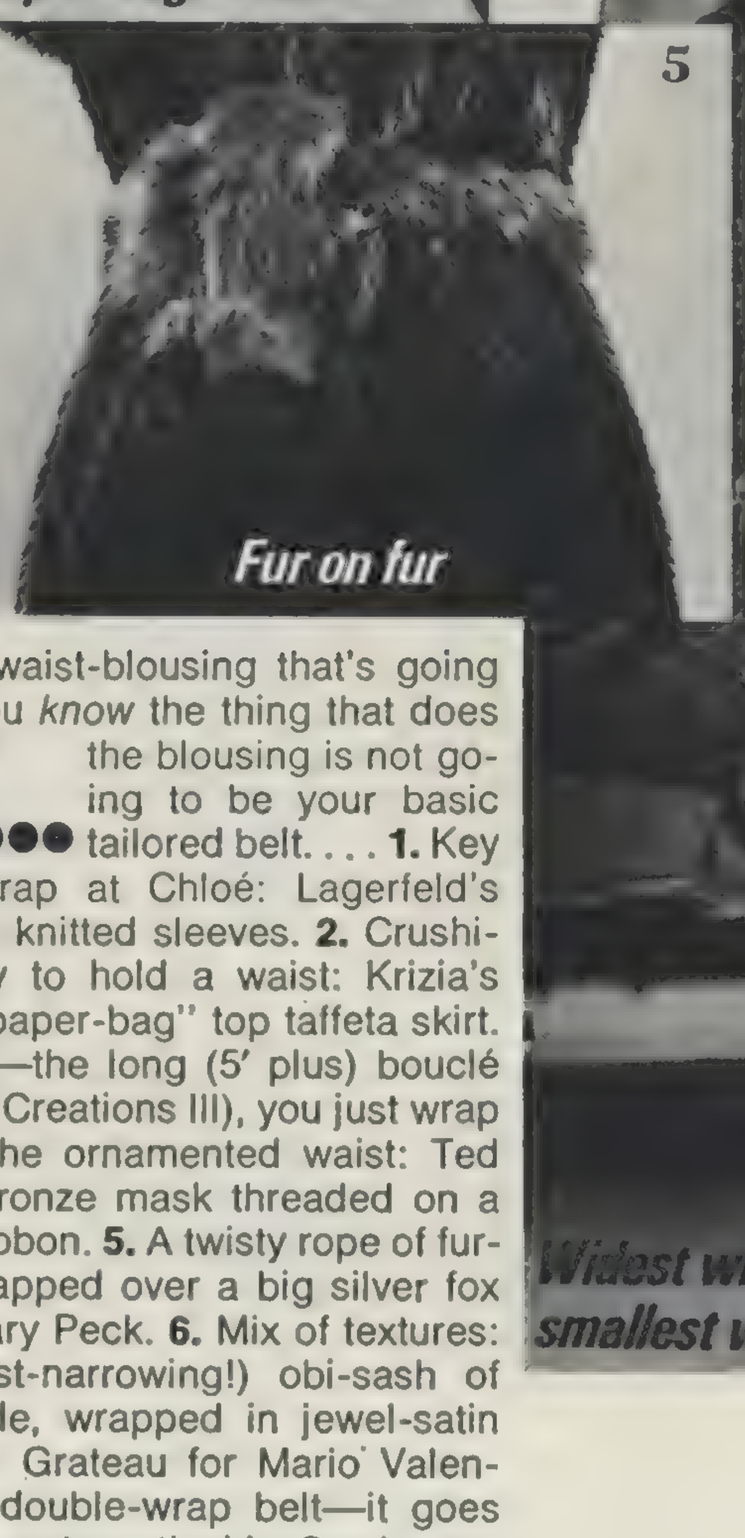
New muffler wrap

3



4

A new ornamentation



5

Fur on fur

Widest wrapping, smallest waist

6

FOCUS ON... WAISTS

With all the waist-blousing that's going on for fall, you *know* the thing that does the blousing is not going to be your basic tailored belt. . . . **1.** Key waist-wrap at Chloé: Lagerfeld's scarf of knitted sleeves. **2.** Crushiest way to hold a waist: Krizia's elasticized "paper-bag" top taffeta skirt. **3.** Very easy—the long (5′ plus) bouclé muffler (from Creations III), you just wrap and tie. **4.** The ornamented waist: Ted Muehling's bronze mask threaded on a narrow silk ribbon. **5.** A twisty rope of fur-and-yarn, wrapped over a big silver fox coat. Rosemary Peck. **6.** Mix of textures: a wide (waist-narrowing!) obi-sash of thinnest suède, wrapped in jewel-satin ropes. Muriel Grateau for Mario Valentino. **7.** The double-wrap belt—it goes around twice, rests on the hip. San Lorenzo. **8.** And—John Anthony's new wrap-around glass-bead evening belt.

7

The double-wrap belt

8

Clear delight!— the glass-bead belt

Paris delights... the little things we saw and loved!

- The super-high-heeled shoe, A.M./P.M. at Saint Laurent, Ungaro, Dior, all over... with narrow ankle-wrapping or tiny diamond-buckled ankle-strap (Dior).
- Ungaro's P.M. touch: an explosion of speckled feathers on velvet ribbon.
- Saint Laurent hair delights!--butterflies and "dew"-sparkled flowers.
- Dior: pairs of diamond bracelets that roll and stretch on the arm.
- YSL's gauntlet gloves--thinnest gold kid with mink, tassels, drawstrings.
- Fur-trimmed everything!... big fur boas--Ungaro, Dior; the YSL rounded black mink hoods --fur inside and out.
- Beautiful shawls. Givenchy's red chenille with jet and red-sequin roses....Dior's pale-grey taffeta "serape" thrown over a white crêpe dress.
- Chinese pants--narrowing to just above the ankle at YSL, Givenchy.
- Rolled sleeves (to mid-arm) on Dior coats--like a man's shirt sleeves!
- Givenchy's wonderful crushed wine-suède hip-belt.
- Ruffles!--all the Ungaro suits and dresses, Valentino's ruffle-neck blousons.

Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is it more evident than in her skin.

Because she, like many other women, had the good fortune to first discover Orlane on her trips to France.

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Our choices for the year's top new looks in fashion and beauty

A lot goes on in our world during the fall/winter collections season. Since spring, we have looked at—edited from—literally thousands of new fashion and beauty ideas, in the New York collections, the European ready-to-wear, and (with this issue) the Paris couture and the fall/winter beauty collections. In a word—a lot of news to digest. But by October, the pieces all fall into place . . . and the cream rises to the top. So the first thing we're going to talk about this month is: The Cream—out of all we've seen, our all-out favorites. . . .

Biggest single piece of news: the dress. Notice, we're not saying "the return of the dress"—you are not going to be climbing back into something with bust seams and darts and a zipper up the back. The new dress couldn't have happened at any other time; there had to be the ease of modern separates-dressing first—the big, soft tops; the loose-limbed feeling of being in trousers. That whole freewheeling attitude comes through now in a dress—a dress that slides a little on the shoulder, that blouses, that has, above all, a certain generosity of scale that introduces a totally new proportion to the look of clothes this year.

The if-you're-going-to-own-one-thing thing: a short dinner dress—i.e., around the bottom of the calf—blousing, narrow-falling, in a crêpe de Chine, in charmeuse, in silk jersey (see the Saint Laurent black silk jersey five pages ahead—this is the ideal!). . . . Once you've got the dress, think small, soft shoulderbag on a long, silken string—the perfect evening bag!

Most versatile covering: the long, rectangular cashmere serape, to throw on day or night, over whatever you're wearing . . . to throw over your bed the rest of the time.

If you can wear a high heel, go for the highest—and with a slim, fragile wrapping at the ankle. It is *the* best proportion of a shoe for the new dresses, A.M. or P.M. (and if you want to try something very sexy/delicious at night, try it in gold . . . with skinny fuchsia pants).

Most fascinating new look of makeup: the gilded New Moon eye for evening—twin crescents above and below the eye, made with a mix of smoky, browny, no-color color and very soft, very sheer gold metallic, and the whole thing more smudged than actually shaped. It's what highlighting is about this year—all transparent smoulder and no flash.

Surprise color-hit in the Paris breeze: black—black on black, as in silk jacquard self-prints; black-ground prints; black silk jersey with tassels. In other words, never a flat-out black. And the stocking you see with it all the time is black, but so sheer it appears smoky—just darkening the leg.

Best new coat: the loose, wrappy, burnoose-like shape in gauze-thin wools that Ungaro used for every length of covering—jacket, short coat, coat-length coat. As unlike conventional button-up coats as the new dress is unlike conventional dresses—and almost as influential. Watch for it!

Accessible luxury via Paris: the fluff-of-fur muffler, just long enough to tie once at the neck . . . and prettiest to tie over bare skin.

Chic of the year: a thin-as-ribbon suède jumpsuit—to slide under a big, marvelous, furry fur coat.

Most beguiling change in the look of hair: the look of more—more fullness, more softness, more out-and-out prettiness. You can do it with curls, with various degrees of crimping. Or you can do something as simple—and as charming—as pulling little wisps of hair around the face, à la Ungaro's girls with their topknots and tendrils. The point is soft, romantic, feminine as opposed to slick, tailored, drop-dead chic. . . . To collect in this context: hair ornaments—a shell; a gold-inlaid comb; two attenuated, free-form lacquer combs, one red, one black. Or the Saint Laurent delectable—a silk gauze butterfly, just perching in the hair.

Wonderful new sweater to own: a plushy-soft chenille sweater, big and blousing, in rich, depth-y wines and reds and browns. Especially a chenille wrap-sweater—it works all day, and at night you can wrap it over bare skin.

Prettiest under-a-jacket thing: gentle little ruffles on cashmere tops—this year's replacement for shirt-collared tops.

The evening top to collect: the wide, soft top with a boat neck and big, square sleeves. Look for thinnest gold lamé. Look for deep Persian prints to blouse over narrow black pants or skirts. Look for beige-y/brown-y prints to blouse over cashmere pants.

Most interesting belt: thick, silk wrap-and-tie cordings anchored with wonderful stones—to blouse everything.

P.M. pants-find: soft, narrow charmeuse pants—like silk sleeves on the leg, crumpling over the ankle, covering the heel.

Newest country way to turn a black turtleneck sweater: with chamois pants stuffed into boots.

Most predictable country/casual best bet: the look of an oversized linen blouse and tweed dirndl worn with a big, easy shirt of a jacket.

Number-one weather beater: the classic Hudson's Bay blanket—as a hooded coat, broad-striped and whipstitched the way you've loved it forever.

Symbol of the season: a pair of silky, smoky-grey panties with the narrowest edging of lace. It stands for softness, for femininity, for the pleasure of pretty things and surprise delights . . . even when you're talking about what to pull around you on a freezing cold day in winter, this is what it's all about this year.

The cream of the cream

SAINT LAURENT



Paris COU

Splendour, seduction

On these 16 pages, the highwater marks as we see them: the dress—the star—all over Paris! ...The changing world of evening...and the feeling for unstoppered splendour and luxe that reached its most seductive heights in the ravishing Chinoiseries of Saint Laurent

The essence of things Chinese at Saint Laurent, *left* — the incredible lamé dinner dress with its Mandarin opulence of fabric and coloring and its cheongsan simplicity of line. All giant, glowing flowers — so thin, the light passes through! — narrow and blousing to the top of the hip, then slipping languorously to just above the ankle (the *only* dinner-dress length!). Gold-braided, tasseled . . . the waist held with a padded brocade cummerbund Abraham silk. Neiman-Marcus
His famous Chinese pyjama, *right* -- for the glory of the colors and sheer, let-go wit and extravagance of the whole idea! — the most spectacular turn on this kind of dressing you are likely to see in a lifetime of pyjamas Pants tapering to above the ankle, in wisteria satin, the shirt in dotted saffron silk jacquard. And *the* new Saint Laurent jacket — a big, curved, bias cocoon of crimson satin — in one form or another (including sable!), it was *there*. And it was a winner! . . . Also to keep your eye on: the high-heeled shoe with the thin, delicate ankle-wrapping — he used it throughout!
Jacket and pants, Taroni silk; blouse, Abraham silk

TURE

...the pleasure principle

Photographed by Albert Watson

These 16 pages: hair, Frederic of Mod's Hair; makeup, Daniel Demanjean

Paris COUTURE

Four versions of Saint Laurent's liquid, languid Chinese dinner-dressing in the most subtly glorious patterns of silk you have ever, ever seen! . . . Dresses—and coats like dressing gowns—slit over pants, over skirts, over narrow sliding dresses. . . .
Far left: The dress that blouses—great, huge crêpe de Chine chrysanthemums, over an ankle-skirt in a self-print of black leaves. Bergdorf Goodman. Holt Renfrew of Canada.
Left: The dressing-gown coat—printed crêpe de Chine over a back-wrapped blouson dress in black silk jacquard. Bergdorf Goodman.
Right: The dress over narrow ankle-pants—slit sleeves, slit skirt, in sapphire-printed silk jacquard, all lined in sapphire . . . and legs coming through in sapphire.
Far right: Three sliding layers, three melding prints—the dressing-gown coat in crêpe de Chine; the side-wrapped blouson dress in satin charmeuse, slit on both sides over ankle-length pants. All fabrics, Abraham silk.
The invisible layer to slide under all: the what-else-but perfume—Y.



The discreet seduction of SAINT LAURENT

Albert Watson

SAINT LAURENT

the most sophisticated–most luxurious

The knockout dinner dress!—*left*, one of a group of black silk jersey dresses that made everyone there long to own something black. And this one—the narrow, liquid, blousing line, the total sophistication of it—this was it! And the way he showed it—a sling of black fox (the whole beast!) thrown across the back and held with a jewel-studded golden chain, and his ankle-wrapped high-heeled pump in black lizard—*the* cocktails/restaurant/theater look of the year! Racine fabric. At Bergdorf Goodman; Holt Renfrew of Canada.

This brought the house down, *right*—one of Yves's fabulous Kublai Khan jackets in gilded peacock-blue brocade all lined and hooded in black mink (the whole thing of fur around the face, fur at the neck—all over Paris!), over matching satin pants and his sensational high-heeled leather boots, wrapped and tied with tasseled silk cords—a dream of luxury and warmth! Coat, Abraham fabric; pants, Taroni.

Albert Watson

–view of dressing

Paris
COUTURE

UNGARO

...a whole new way of

Only a designer with the boldness and dash of an Ungaro could give such a completely different turn to dressing for day. A burnoose becomes a jacket, a sleeveless coat . . . a two-piece dress becomes a suit . . . a smock becomes an under-jacket blouse like no other blouse you've ever seen! And he does it all in the amazing mix of color, texture, and pattern he's famous for—stripes and tweeds, prints and plaids—all moving and melding and looking marvelous together! *Left:* the new scale of jacket-and-pants dressing at Ungaro—his burnoose—the signature coat-shape—as a hooded jacket; the oversized smock in Persian print crêpe de Chine; and soft, soft corduroy jeans.

The two-piece dress as a suit, *right:* rust-black-and-white lambswool-gauze plaid, with a small collarless jacket and full skirt edged in bias ruffles and flower print crêpe de Chine blouse. And it all slides under one of his sensational coverings—the striped sleeveless burnoose. . . . Both pages, lambswool (the jacket, coat, and suit) by Lucchini; crêpe de Chine blouses of Fournier silk; jeans, of Bonomi cotton corduroy.

Paris COUTURE

Albert Watson

dressing for day



Paris
COUTURE

UNGARO



unforgettable fur... enveloping luxe

The all-out glamour—and modernity—
of Ungaro for day or night...
it starts, *left*, with a thick, tawny
fur boa wrapped over one
of his sensational coats in a small,
muted plaid of grey, brown,
and black on white, faced with
a whiter version of the plaid.
As the coat comes off
you begin to see:
the ruffled edges of a white
jersey halter tunic with
a gathered, drawstring waist,
his brilliant-cinnamon
jersey jacket, and tapered,
soft-pocketed black pants—
for day, for travel—
the look to beat! Coat,
of wool/mohair (Garigue fabric),
with wolf boa. Tunic, jacket,
and pants, of angora/wool
jersey (Fournier fabric).
Ungaro's most sweepingly dramatic
coat, *right*—the coat that
makes you think differently—
adventurously!—about fur.
A big wide fling of a sable coat—
like a Mongol emperor's—
thick full pelts worked vertically,
each ending in its own tail,
with tails sweeping around
the hem, a scarf-of-tails wrapping
the throat (and no lining!—the inside
of the coat is the inside
of the pelts). And the whole thing
moves on the best boots in
Paris—his hand-tooled leather
"riding boots"—for sheer
exuberance and dash, there's
nothing like it.
Hair, by Frederic of Mod's Hair;
makeup, Daniel Demanjean.



Albert Watson

VALENTINO'S

Albert Watson

marvelous blousons...

In a Valentino collection that
had everyone coming back
for just one more look,
the stars were his blousons—
the soft, beautiful shapes
he did all ways, for all hours....
Dinner-dressing, *far left:*
the thinnest cashmere blouson—
dolman-sleeved and all on the bias,
with a matching shawl
printed in black and taupe,
narrow black pants....
The new look of a pyjama,
left: his wide cocoon of a jacket
in quilted charmeuse,
super-narrow charmeuse pants,
and the blouson in wool georgette,
held on the hip by a wide satin
band—everything, black with
cream, mocha, and brown pindots.
Both, to order, Bonwit Teller.

Paris
COUTURE



So many marvelous new takes
on restaurant/dinner-dressing...
Ungaro's, *right,* in one
of his wonderful Persian prints—
terra-cotta, orange, and shades
of blue crêpe de Chine.
A soft smock of a dress
with long, loose sleeves,
tiny tassels down the front,
and his almost-sleeveless
kimono-coat that just slides on
and ties in a big, soft bias bow.
Of Gandini silk. At Neiman-Marcus.

...the sliding Persian prints of UNGARO

GIVENCHY ...the luxury amazed even the un-amazeable



Albert Watson



In a time and place where luxury, quality, workmanship go without saying, they were all anyone could talk about at Givenchy. And the fabrics—! They turned three slender, soft-falling smockdresses into the stars of the collection *Opposite page, left:* Givenchy big-evening—a slither of black silk chiffon, completely sequinned in black mixed with squiggles of gold, slit high on the legs. (No question what to wear with it: Givenchy's gold-rimmed sandals, and a whoosh of L'Interdit. . . .) Buche silk; Hurel embroidery *Opposite page, right:* The short smockdress as you've never imagined it—all the looseness cut out, and gala. In black-sequinned black silk chiffon, with a wide band of brilliant violet sequins at the hem Buche silk; Hurel embroidery *This page:* At other collections, there were prints. At Givenchy, there were Persian patterns embroidered and appliquéed on panne velvet—the most luxurious little dinner dress in the world! Magenta rayon velvet, Buche; sapphire, Hurel.

DIOR...the short dresses were

Best-seller isn't a word
you jump at for couture clothes
or couture prices. But.
In Marc Bohan's great-day/
great-evening collection
for Dior, there were
(at very least!)
three sure-fire runaways....
Far left: For P.M. glamour,
the limit! His white silk
jacquard pants suit
with white fox, white pearls,
and bareness underneath—
a soft white camisole.
Abraham jacquard-dotted silk.
At Bergdorf Goodman.
Near left: The tiers,
the camisole neckline,
the short dress, the flirt—
Bohan ran them all right
through the collection. But this
was The One: jacquard-dotted
black silk crêpe de Chine.
(And if there ever was a time
for the scent of Miss Dior....)
Abraham silk crêpe de Chine.
Right: There is always
a standout pants suit at Dior;
this year was no exception.
Slender, black wool gabardine
with a black velvet collar,
tucked white silk crêpe de Chine
shirt, onyx cuff links
...and the dash
of a weightless, sensational
silver fox coat flung over.
Dormeuil wool; Abraham silk.

These 16 pages:
hair, Frederic of Mod's Hair;
makeup, Daniel Demanjean.

Paris
COUTURE

Albert Watson

the delight of Paris, the pants suits were the chic!...







Albert Watson

Glorious hair — soft, full, healthy-looking. And two of the newest hair looks worked out by Frederic of Mod's Hair in Paris especially for Vogue *Left*, hair is gently rippled (the new healthy way by braiding), the front lifted in an asymmetric twist, the rest a beautiful cascade! Something happens . . . a little hair gets pulled up and twisted, *right*, and in minutes the whole look changes. It's as easy as charming! as that. . . . The added glamour: Ungaro's marvelous wrapping of fur (another look, page 268). And a very seductive makeup look, kohl"-rimmed eyes, smudged-smoky shadow, a full pale-berry mouth. The makeup, Dominique Bertola for Orlane. (Some of the things that go into a look like this: Orlane's new Contour Pencil in Black Brown, their Black Kohl Pencil, and Radiant Lip Gloss.)

Haircolor: something more . . .

More ease, more confidence. The reason — the news! a one-step (i.e., no need to shampoo or condition hair afterward) permanent color/conditioner that's effective and gentle: it's Clairesse from Clairol.



THE NEWS FOR HAIR

something more!

Everywhere in Paris, a change in the look, the feeling of hair. Whether it's for day or evening, hair is lifted, twisted, braided, waved, rippled. The point: something is always happening to hair...something more. And it gives hair a whole new versatility—the look changes from day to day, hour to hour. On these four pages, some of the ways from two top Paris hairdressers...



HAIR something more!

Whatever the length, whatever the texture of hair, the news of something extra – the little things you can add or do to hair that make all the difference – tiny braids, a quick twist to the side, a few soft waves.... Here, two Paris looks done for Vogue by Alexandre. For long hair, for day, *left:* volume and softness and more – a romantic spill of gentle waves. (And a glimpse of Ungaro's ruffle-edged dress and coat in plaid.)... *Right,* the new look of a small head, with hair "woven" and wrapped – Alexandre's sophisticated take on hair worn up for evening. Here, with Givenchy's gold and sequin-embroidered jacket. Both pages: makeup by Daniel Demanjean of Max Factor.

Hair conditioning: something more...

Something called "Trichoanalysis," a system developed by Redken to help problem hair and available at salons across the country. Your stylist takes a few-strand hair sample, and both of you fill out a detailed questionnaire. Everything goes into the Redken computer to be studied and analyzed. The idea: to prescribe the proper conditioning products and treatments to get your hair into really healthy shape. Which, if your hair is dry, could include: Essure Moisturizing Shampoo, Climatress Moisturizing Creme.

Beauty Collections Report '77 . . . sheerer—more-than-ever! —colors to choose from. And the standouts—the makeups here and running throughout this report are: nature-heightened tones. Here, on Roseanne Vela—symbol of an American woman's healthy good looks in the '70's: touches of Max Factor's Ultralucent Rich Ruby cheeks, Bronzed Ruby lips. And the fragrance—as classic as a fur—the new Max Factor, Just Call Me Maxi. The fur coat here: Halston's cinnamon-dyed silver fox fur coat and matching boa over Halston's vanilla-cashmere body stocking, matching drawstring shirt; the whole picture, Body Now, page 70. Hair, Christiaan; makeup, Ariella. Halston for Ben Kahn fur. Fashion details, next to last page.

SUP

something new has happened to makeup color...

all about it on these 18 pages:

Vogue's 1977 beauty-collections report



In a year of separates-dressing—and dress-dressing (like this year), the thing to put your money on is: Makeup. For your dollars, you're not going to get more "fashion accessory" this year. **Makeup is this year's fashion super accessory,** the thing that is going to pull *any* look—every look—together. . . . In the wealth of makeup that's delivered to our offices each year (we look at Beauty Collections the way we look at Paris/New York fashion collections), there are always the standouts: the makeup that works best with the year's clothes and colors. And in a year when the fashion message is: Soft—i.e., when textures are warm and cozy to the touch, and shapes are bloused, **the makeup coloring to go for is the makeup we've been signaling since July: berry/browny/beige tones in sheerer-than-ever textures.** It's what this Beauty Collections Report—and the news—is all about: Something has happened to makeup color—and we think it's the biggest change in years: makeup has become so sheer, so much truer-to-nature that the makeup palette you're going to be seeing on these pages is *the* makeup coloring that works for everyone (for every skin tone) and for every degree of A.M./P.M. dressing. . . . To look for when you're makeup-shopping this year—a few of the key makeup words—berry, honey, neutral, sheer. For examples of each—and more!—turn the page and look at the best-of-this-year's-beauty-collections palette—the standouts from each of the six top cosmetics houses. . . . If you're going to get one new makeup this year, **invest in a use-everywhere powder blusher** in this year's color range, and to go with it: a big, round natural-bristle brush. **If it's ombréed, it's better,** because anything ombréed is instant day-into-evening. . . . The lip color to go for is: berry. It's *the* neutral lipstick—the color that replaces last year's soft red, that works across the board with *everything* you wear. . . . **Focus on: eyes—rimmed, smudged with soft-blended color.** Go for "kohls" and newest-colors-to-watch for: deep navy, soft violet. Lips are fuller, paler than they've been in years. For pale, read: nature-heightened color. And cheeks are in the same mood. Not to forget: nails. Pretty color-shined nails are as much a "jewel" as any accessory you wear. . . . And the base for all the makeup you wear: treatment (more about it—the news, page 294). . . . Next to last word: **Fragrance. In a year of surprises, nothing is more delightful than a whoosh of a favorite—or a new—one.** This year, there are fifteen new fragrances to choose from. . . . Last word, and shopping tip: We've edited the Beauty Collections as a guide (what-to-wear-with-what, page 285); use it as a guide. Don't expect, if you love any of these colors, that they will look *exactly* the same on you as they do on these pages. Unlike fashion, where the clothes that are photographed are *the* clothes you're going to find in the stores, the makeup color we're showing you won't always look on our pages exactly the way it does at the makeup counter—or on you. For one thing, a color is never the same reproduced as it is in true life. For another, when you're looking at makeup at a store counter, you're looking at makeup under color-altering fluorescent light (which makes a good case for choosing makeup in natural-light conditions). Third reason: makeup color looks different on different skin tones. And some skins can "turn" color when it's on. Which brings us to the point of: testing color—that's what counter-makeup samples are for; and experimenting with makeup. This is the year! The Beauty Collections —and an in-depth report on the news at the top cosmetics houses—follow. . . .

beauty

FASHION ER ACCESSORY

Arthur Elgort

beauty collections

SOMETHING NEW HAS HAPPENED TO MAKEUP COLOR...and it has to do with having more makeup than ever to choose from!

By Bernadine Morris

The goal today is not to look beautifully made up but simply to look as good and as healthy as possible. Which doesn't mean a face should look as if it were touched by nothing stronger than rainwater. A hint of natural color is not only acceptable, it's precisely the kind of color to go for today.

Makeup color can be applied from pots, tubes, or sticks (sticks are the most popular these days), but it should always be applied gently and gingerly. Meaning: Makeup color should be blended carefully, with all your other makeup color and your skin tone, so that it is impossible to tell where nature has left off and makeup has begun. To that end, technology helps by providing liquids, powders, gels, and other color-carrying agents that are so lightly textured they blend easily.

Today's colors are subtler than they've ever been and the range, wider. Helena Rubinstein, for example, is offering fifty-eight lip colors, sixty-five eye shadows, and eighteen blushers in its fall arsenal of makeup. It would be difficult for a woman, of any skin tone, not to find a selection of colors that meets the needs of her complexion, mood, and personal preference amid such a prodigious assortment. Black women, who have had difficulty in the past selecting makeup that was compatible with their skin tones and that did not change color on their skins, will profit from the new prodigality. Reasons: Not only have companies specializing in Black cosmetics enlarged their color range, but cosmetics houses in general have begun to introduce makeup collections geared to a Black woman's special needs.

Color is only one part of the beauty story this fall; the other is treatment. It is necessary, for many reasons, to have (and apply makeup to) healthy skin. For one thing, color is sheerer than ever before. For another, no matter how attractive color looks in a bottle, it loses a lot when applied to skin that is too oily or too dry. Treatment is the fastest growing category at every major cosmetics house, and what's news—products that make skin look better, with a minimum of time *and* money.

A woman today—no matter what she does—has many things on her mind, and not only the contemplation of what products suit her best. There's been a definite "conspiracy" on the part of cosmetics houses to make it quicker and easier for a woman to choose what she needs . . . through more explicit packaging, less fanciful promises, and the consolidation of products, so that one will do the work of two. Revlon, for example, has developed a treatment line geared to the working woman, with the assumption that she probably has even less time to spend on a beauty regime than the woman who is raising a family at home. Other companies have developed preparations for special skin needs, the older woman, for example, and for specific problems. Case in point: The new treatment systems designed for the woman who has "normal" skin, and who may have been neglected in view of all the emphasis on dry and oily skin types.

The finishing touch to any beauty regime is fragrance—the last thing a woman sprays or dabs on before going out. And there is plenty to choose from. Fifteen new fragrances have appeared this year, from Elizabeth Arden's Cabriole, a romantic floral blend named after the ballet step, to Max Factor's new fruity-and-green-toned scent, Just Call *(Continued on page 284)*

Bernadine Morris *covers fashion for "The New York Times."*

COLOR

beauty

Right: From six of the top cosmetics houses, the best of this year's makeup tones—and beauty collections—to choose from that work with this year's fashion. (Our what-to-wear-with-what guide, next pages.) The standouts—the colors!—that ran through the best collections . . .

'ULTIMA' II'S BERRIES

. . . Misty pink-berries to brown-berries to deepest—dark oxblood-berry. For a look at: berry . . . check out these six 'Ultima' II colors, *left to right,* Winecork and (slightly paler) Quiet Wine for eyes; Sparkling Bordeaux nail color; Burnished Bordeaux powder blusher. Plus, another Sparkling Bordeaux (this, for lips); Bordeaux Mist sheer face color—all (obviously) part of the 'Ultima' II Bordeaux collection.

HELENA RUBINSTEIN'S SOFT PINKS

They go by different names—terra-cotta, rose, cherry—but they have one thing in common: all are softened-with-brown-mauve-or-beige pinks . . . some are gilded. You'll find a few of them here, all from Helena Rubinstein: Cherry Frost blusher; Mink/Taupe Mist eye color; Terra Cotta lip glosser; Twilight Mauve nail color. And the eye-color-to-watch-for: deep navy; in this case, Nightsky Blue.

ELIZABETH ARDEN'S HONEYS

. . . never-seen-before natural skin-toned coloring that gives skin a natural, healthy glow. Case in point: the honey-brown blusher *(second from left),* in Cherry Chocolate. It's from Elizabeth Arden's Romantic Overtones Collection, as is all the other coloring, this row: "kohl"-colored Slate eye shadow; Ultra Rust eye "blush"; plus, two ombrés—Venetian Sunset nails and Bronzestone —an ombréed honey—for lips.

ESTÉE LAUDER'S NEUTRALS

Meaning: colors that go with anything—everything! —and fall within the range of "natural" tones, *e.g.,* lip-toned lip colors. You'll find that kind of coloring here (and more), if you check out the Spice Market Colors from Estée Lauder . . . Datenut Red nail lacquer; use-everywhere Spice Streaker. And not-to-be-without: pencils . . . Nutmeg Bronze/Gingergleam eyes, Apple Cordial lips, newest—Cheek Coloring Stick (Spice Rose); Mulled Claret Automatic Lipshine.

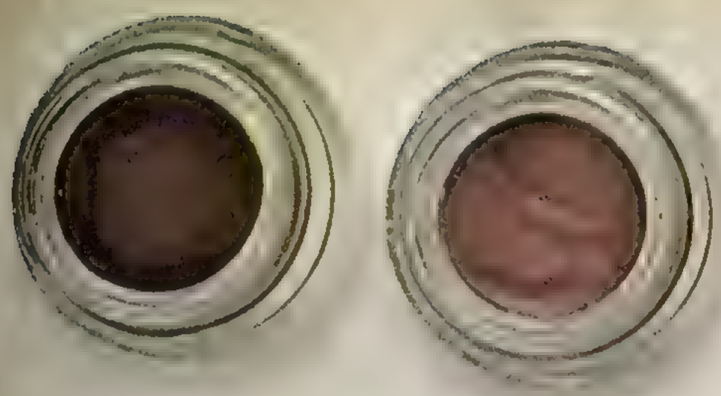
DIOR'S OMBRÉS

. . . burnished bronze-y A.M./P.M. colors. Plus . . . gold! It was everywhere *and* in every collection, such as the first two eye colors—the new miniature shadows—just out from Dior, in #155 Mauve Silk, #885 Golden Bronze. The other Dior coloring: #973 Tuberose lips, and, in the same feeling, #978 Fig powder blush; #345 Swann's Rose nail color; charcoal Tartar Black pencil.

MAX FACTOR'S SHEERS

This year makeup is sheer, sheerer, *sheerest*—and more than ever before. Go for tints, tinges . . . slides of color such as these, all from Max Factor: Real Pale Plum Frost, and Iced Coffee for eyes; Bronzed Ruby nails; Pink Velvet blush; Velvet Pink lips.

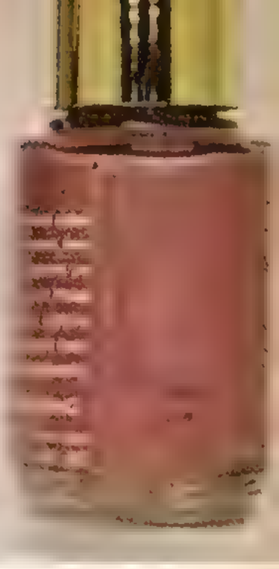
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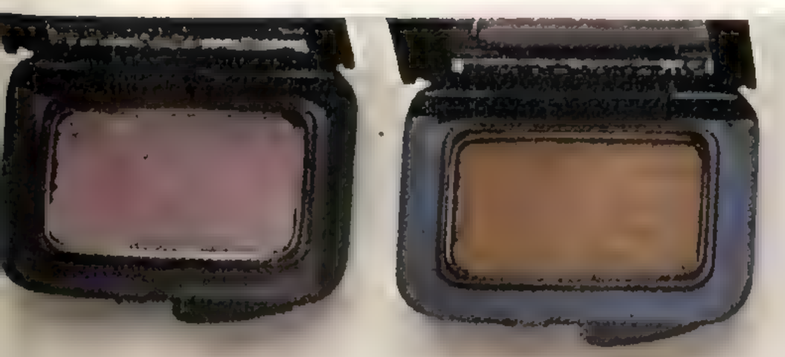




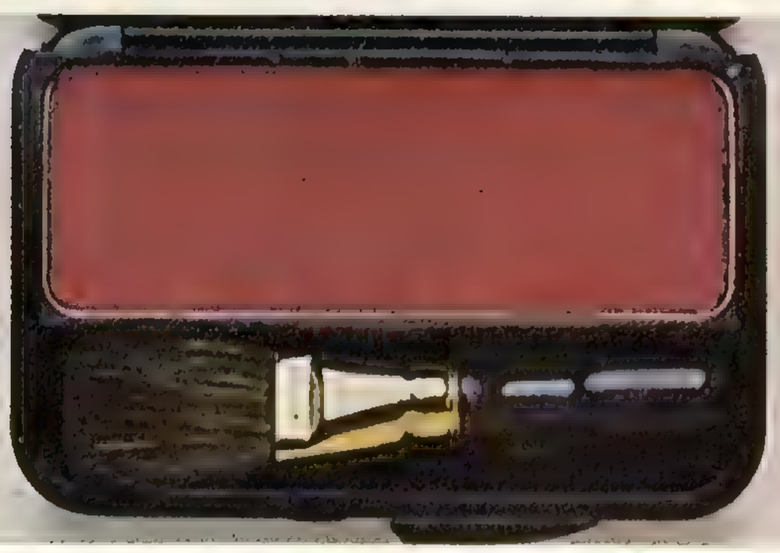




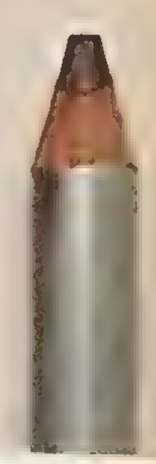






















(Continued) Me Maxi. And according to the people at Max Factor, "It's not bland; you either like it a lot or not at all."

Leonard Lauder, president of Estée Lauder, defines the major trends at Estée Lauder as: the development of colors to complement and enhance the clothes people wear; the continuing search for new ways to apply color; the formulation of scientifically based treatment products (using technology not available five years ago) which treat and alleviate specific skin problems. "Spice Market Colors" is the name of Estée Lauder's fall makeup collection, geared to the kinds of colors one is seeing in fashion this season. The lip colors (twenty-six in all) are beautiful and rich; the glosses are in the same range, to be worn over the lipstick or to provide a shine on their own. Estée Lauder's Cheek Coloring Sticks are copper- or bronze-toned for a warm, healthy glow; and the Spice Streaker provides all-over highlights—not just for cheeks but everywhere else.

Eye pencils, to be used as liner or shadow and smudged over lids, also have copper and brown tones. The effect: warm, polished eye color. "Everything is gentle," Mr. Lauder explained. "There are no 'hot' spots of color, no sharp lines. Lips are not vibrant; color doesn't stand out on cheeks. Nothing is harsh. This season's face reflects the soft mood of clothes."

Re specific skin-care problems, Estée Lauder is offering a Shine Control Lotion, tinted or untinted, to be worn with makeup or without it. This is one of the products for women who have what Estée Lauder calls "younger-acting skin"—i.e., women past their teens who have been experiencing symptoms of an increased oily skin, traditionally an "adolescent" problem. A new Maximum Care Eye Creme, which can be worn day or night, is for all skin types. Immediately absorbed, the eye cream deals with, among other things, the fine squint lines that even oily skins are prone to. The Estée Lauder contribution to the fragrance field are new lighter versions of Estée Lauder classics, e.g., two new ones—Eau d'Aliage and Estée Daytime.

The news at Helena Rubinstein comes from a computer: The Skin Life Instant Beauty Analyzer. Answer the computer's questions, and the makeup colors that suit your skin light up for you to choose from. Answer more questions—and presto! a skin-care regime for your skin's needs is illuminated. "The reason we added so many new shades, forty-three eye shadows and thirty-three lip colors," explained Shirley Lord, a Helena Rubinstein vice president, "is that we wanted to be sure we had a makeup range for women of all skin types. With our total of sixty-five shadows and fifty-eight lip colors, there's no one who won't be covered." The Helena Rubinstein computer also takes the guesswork out of choosing color. "We all have half-used makeup on our shelves, colors that proved unsuitable. This system," said Ms. Lord, "eliminates mistakes."

Another part of the new Helena Rubinstein treatment program focuses on the skin-care problems of the over-fifty woman. "Madame Rubinstein is for the woman who is totally honest with herself, who doesn't pretend that she's forty," said Ms. Lord. "The Madame Rubinstein line deals with the skin problems older women have to cope with: sebaceous glands dry up; and, eventually, skin takes on a parchment-like look." The Madame Rubinstein program, named for Helena Rubinstein, the company's founder, offers a three-part system: Day Care Moisturizer helps makeup go on smoothly. Night Care Cream helps replace sebum, which is not produced as easily in a woman over fifty. And Gentle Lotion Cleanser removes the dead skin cells that accumulate on skin's surface.

To help the neck area—an early aging spot for most women, Helena Rubinstein is introducing Skin Life Neck Cream, to be used in conjunction with special neck exercise. Believing that masks are efficient cleansers, Helena Rubinstein has a new one: Skin Life Creamy Clay Mask. It works swiftly and can be used daily by the type of skin (usually oily) that requires it.

Formula 2 The New-Face Hygiene is Revlon's new super-simple treatment program geared to the needs of working women. "By 1985, 60 percent of the women in this country will be working," observed Paul Woolard, *(Continued on page 352)*

beauty collections '77

SOMETHING NEW

Photographs here and on the next ten pages by Arthur Elgort



this is the year to collect makeup...

accessory—the puller-together!—with everything you wear for day

Beginning here, and running on these eight pages—our what-to-wear-with-what guide: the makeup colors you want with this year's clothes . . . for day, for evening, for every degree of skin tone. . . . Starting with **the makeup you want for day**—the two biggest changes: the range of color you're seeing, and the focus: on eyes! . . . Out of all the makeup color you have to choose from (more than ever this year), the palette to go for: the brown-beige-berry one, e.g., the coloring you see here. In this case, it's Helena Rubinstein's range of soft pinky-brown tones, but you could substitute anything that reads: warm, glowing, sheer. Reason: With all the soft colors in fashion and the warm feeling that comes through the knitted, lofty textures *everywhere*, makeup in the same warm mood is going to be the makeup that works. . . . **The makeup coloring to go for when you're dressing in neutral tones of brown:** here, it's Calvin Klein's separates-dressing *(opposite page)*, his vicuña-colored sweater-coat, over pale-apricot charmeuse blouse, brown-tweed pants. The makeup with it—warm, pinky-brown Cherry Frost cheeks (for frost, read, ombréed). And the new eye color, smudged and rimming the eye, Mocha lighted with Peach Frost. . . . This year's "Ford" of a lipstick is berry (here, Candy Apple). If you're looking for versatility—i.e., makeup that works with all the clothes you wear—berry-toned lipstick is it. It works across the board with *everything*. . . . **The makeup that pulls your whole look together:** beautifully shined, polished nails. Pretty nails, pretty color (such as Red Barn Red) are as much an accessory—a "jewel"—as the lotus stones strung on silk cording and worn at the neck; the gold bangle; and the emerald, ruby, sapphire rings here. All Angela Cummings of Tiffany. On these eight pages: hair, Christiaan; makeup, Ariella. Fashion details, next to last page.

What it's going to take to turn a day look into evening (where the playing—the fun!—with makeup comes in): using gildings of color (*opposite,* Amber Glaze lips) . . . touches of gold! or, in this case, Silver Mauve blended with Autumn eyes. In other words, liquid/powder colors that slip over skin with the sheerness of Julio's paisley-printed blue, clay, and peach silk chiffon blouse and matching skirt, *left.* With a dress as soft as this is (and most clothes are *this* soft this year), artificial makeup (remember turquoise shadow to the brow?) looks as outdated and as out-of-balance as an evening hair "do" that doesn't move. . . . **The look-turners to wear in hair at night,** in *soft-falling* hair: "jewel" combs, threads of gold tied into hair, or, as here, a silk-cord thong. . . . **P.M.: what you can't live without is fragrance.** The surprise of one . . . of Cabriole, for instance—delightful! **And a use-everywhere powder blush** in the range of color we've been talking about (and, to apply *only* with a round natural-bristle brush). You won't get more "fashion accessory" for your money, which, by the way, all makeup is . . . as much as the gold bangles, *left,* or the "string" of mauve-and-taupe silk flowers tied as a neck wrap, *opposite.* The everywhere-color we used here, Van Dyke Brown, from Elizabeth Arden's Great Color Collection, as is all the other makeup coloring, *opposite.* M&J Savitt bangles. Muriel Rosmarin neck wrap. Mikimoto earrings. Fashion, accessory details, next to last page.

The look of P.M. beauty, *opposite—the difference is in the texture* . . . in the glide of fine-milled powders for a soft-finish look . . . in the glaze of sheer liquid or cream color wherever you want to light the face. *The difference is in P.M. lighting,* i.e., you need deeper color that holds up under dimmer light. The range of color doesn't change—everything A.M. goes P.M., the berries, browns, beiges, et al. What changes is: the degree—the intensity—of all the colors you wear.

beauty collections '77

SOMETHING NEW HAS HAPPENED

TO COLOR... play – have fun – with makeup...
it's the most inexpensive P.M. accessory (and look-turner) in town!

beauty collections '77

SOMETHING NEW HAS HAPPENED TO COLOR... this year's



This year's makeup palette is for everyone!—from the palest, most porcelain skin to olive and brown. You're not going to find different color palettes (or rules) for different skin tones, the way you're not going to find a difference in A.M./P.M. makeup colors anymore. The range of color—honeys, beiges, browns—we've been showing you on these pages has the kind of sheer, neutral quality that works for every degree of skin tone . . . and Black skin takes the color beautifully. If you don't believe that—or the degree of sheerness in makeup this year—just check out the way Beverly Johnson looks here. The makeup has all of the light-shines-through quality of the translucent bangles, *right,* and pendant strung on gold metallic cording. . . . **This year, if you're looking for a focus, zero in on eyes** . . . smudged and rimmed with color to the nth degree of softness. Reason: When you're dressing in something as breezy as the front-slit mocha-peach lace dress, *right* . . . or the slide-y metallic-stitched champagne chiffon dress Roseanne Vela is wearing in the background . . . nothing is more sensuous—more of an accessory!—than a smoky, "kohl" eye. The coloring here: Woodsmoke Grey rimmed with Charcoal Cake Eyeliner. . . . **The cheek and lip coloring to go for is softer and more neutral than it's been in years.** The kind of lip color you want: one that's natural-toned (here, it's Toffee) . . . and in the same feeling: soft, nature-heightened (RoseGlow) cheeks. All from Charles of the Ritz's Revenescence collection. Lace dress, Norma Kamali for Kamali. Champagne-chiffon dress, Paul Cormack New York. Cara Croninger pendant and bangles. Fashion, accessory details, next to last page.

makeup palette colors – that work!—

for everyone, for every type of skin tone

beauty collections '77

SOMETHING NEW HAS HAPPENED TO COLOR... more than gentle makeup coloring



ever: sensuous,
that polishes—and shines—skin, lips, nails

This year's makeup palette: for every degree of dressing. If you've selected carefully (shopping tips, ten pages back), the makeup colors you own will take you A.M./P.M.—'round the clock. . . . **What-to-wear-with-what when the mood is at-home** . . . when the feeling is as cozy—as soft!—as the sea-mist knitted mohair sweater, cardigan, and matching knitted dirndl skirt here. Go for face color—the sheerest, most-lucent you can find (there's a wealth to choose from) and matched *perfectly* to skin tone and skin type. Alternative: a liquid face glow, such as 'Ultima' II Sheer Radiance, to use wherever you want to add lights to skin, to get the kind of light-reflected quality you see in the color-rubbed brass leaves strung on black cord here. When you're at-home-dressing, or wherever lighting is dimmer, softer (restaurant/theater/disco), you need that kind of luminosity in makeup. **The softener for everything:** fine-milled face powder, such as Translucent Face Powder with Moisturizers. All 'Ultima' II Charles Revson, as is all the other makeup here, in the color range that's been running through these pages: Bordeaux lips, Bronze Bordeaux cheeks, Spungold Wine/Wine Mist eyes—all from the 'Ultima' II Bordeaux collection. . . . **The makeup "jewel" of the year** (*close-up*) . . . that's got all of the brilliance of the Bulgari platinum-set canary-diamond, emerald, and sapphire ring here: ombréed nail color (Sparkling Bordeaux). Hair, Christiaan; makeup, Ariella. Donna Karan and Louis Dell-'Olio for Anne Klein & Co. turnout. Bulgari Danaos Ltd. ring. Ted Muehling leaves. Baccarat crystal. Fashion, accessory details, next to last page.

beauty

SUPER ACCES

SOMETHING NEW HAS HAPPENED...

glasses: instant—versatile!—look-turners

. . . they can change your face shape. They dash up anything you're wearing. They shadow eyes, and they're the closest thing to an instant "cosmetic" ever invented. No matter how minimal your hairdo or makeup, they finish your look. Not to mention that they can cut glare, ease squint-wrinkling, aid vision in high light, look super—and are fun! "They"—sunglasses—have become the newest beauty accessory. (Even reading glasses, which used to be something you took off, have become something to put on.) One reason: **the designer influence.** Designers have helped to change the whole look of glasses and the whole attitude toward wearing them, making fashion out of what was once simple necessity. Designers are accustomed to thinking in terms of what's different, what's new, what hasn't been done—what *could* be done? . . . Result: glasses in enough colors, textures, sizes, shapes, and lens tints to boggle Ben Franklin's mind. **All-grey glasses**—frames, tinted lenses—have become the most attractive new neutral going, giving even classic tortoise a run for the money. Not dark, opaque greys but crystal-y, light-catching greys that don't weigh down your face or "black out" your eyes. Grey sunglasses have the optical advantage of being top choice for lenses because grey causes least color distortion (next-best shades: brown, sage-green). Lined up *at left,* some of the best-looking new grey sunglasses around. **1.** From Geoffrey Beene's first collection for Plaza Sunglasses, translucent dappled-grey frames with gradient lenses. About $26. **2.** Classic lightweights: rimless gradient sunglasses by Tura. About $35. **3.** Smoky/clear frames with high temple bars—called "clear-views" because the high bars reveal the whole eye from the side. Yves Saint Laurent by Renaissance Eyewear. About $35. **4.** Pale, sleek, translucent frames, gradient lenses, Halston Sunglasses by Bausch & Lomb. About $35. **5.** One of the easiest-to-wear pairs: curving, rimless gradients. Givenchy F by Unico. About $39. **6.** Oversized, and extra light: the frames are handmade grey aluminum. Revue Optics. About $60. **7.** Super all-around choice for prescription or sunglasses: blue-grey "crystal" frames traced with a black hairline. Christian Dior by Optyl. About $45. . . . Where to find what: 1, 3, and 4 are available at top retail and optical stores across the country; 2, 6, and 7 at top optical stores only; 5 at Henri Bendel and Jacobson's. . . . **Fit tips:** Sunglasses, and all glasses, should not rest on your cheeks, should not press around ear area, *should* line up with eyebrows (you don't want two sets of brows!). . . . If you have trouble finding sunglasses that fit comfortably, your optometrist can adjust them.

Music to your ears, *left:* a tiny black transistor AM radio that clips on to glasses, comes with earplug and antenna. Spectra Audio Research, about $25. Super sunglasses choice for small faces—neat, rimless grey gradients held with thin wires. LuxOttica for Avant-Garde Optics. About $55. At top optical stores across the country. Mini Accutron stainless-steel watch, by Bulova. About $200. The mouth color—one of the new "neutral berry" shades that are all through the beauty collections—is Sherrywood Lasting Frost Lipcolor, by Frances Denney. Fashion details, next to last page.

SORY



Treatment is *the* beauty essential—for glowing, good skin, as a base for all the sheerer-than-ever makeup you've been seeing on these Beauty Collections pages. **And in 1977, the treatment to go for is easy, effective skin care.** Reason: To have the best-ever skin doesn't take a lot of lotion *or* a lot of time. Just the opposite! The best treatments are worked-out-for-simplicity cleansing and moisturizing regimes that, start to finish, are done in minutes. If your treatment regime doesn't fall into that category, it's time to rethink both your regime and your attitude. No woman today—whatever she does—can afford to spend hours on her skin. . . . **How to find the right treatment for your skin type.** The good news is that it's getting easier all the time. One reason: The ongoing research being conducted in cosmetics laboratories not only has resulted in improved treatment products, it has meant more and better-documented skin information, too. Information that's channeled directly to behind-store-counters beauty advisers, and to you via highly refined computer- and questionnaire-analyzing skin-typing methods. . . . **Treatment update '77.** Every day: Refresh your skin during midafternoon. If removing/reapplying makeup is inconvenient or unnecessary (it can be for dry-skin types), there are alternatives. Oily- and normal-skin women who need once-during-the-day shine reducing can use linen blotting tissues that absorb excess oil without disturbing makeup. Another shine-remover: face powder (applied—*always*—with a big brush or clean puff). The best midday skin pick-up: an astringent-dampened cotton pad dabbed over skin wherever you need it—usually, the T-zone. . . . Another oily-skin thought: **the best cleansing method is *repeated gentle* cleansing, especially for very oily skins.** A combined program of warm-water rinsing (to soften skin sebum) and an emulsifier to remove oil is the gentlest way to cleanse oil from the skin. . . . Every night: Remove *all* makeup thoroughly. And—everyone's P.M. beauty rule: dab an emollient cream around eyes and neck. . . . **What about facial soaps vs. cleansing bars?** Which is the better approach? According to Alayne Zatulove, Estée Lauder vice president, scientific director, products, that's a hard question to answer because it depends on the type of soap—and the type of skin—you have. The soap "negative" is its alkalinity, which can overclean skin and can produce a dry, tight feeling. And while all soaps are alkaline, some are less harsh than others; e.g., super-fatted soaps (which melt in water) are pumped with emollient oils so that their cleansing and natural-oil stripping action is gentled. Which makes super-fatted soaps better for faces because these soaps' power to emulsify skin oils has been lessened by the emollients added. The other kind of face soap, hard-milled, has a different advantage: because it's hard to "pull" soap from the bar, the amount doled out per application is far less than the amount of soap you get from a regular bar. One reason you don't need a deep-cleansing soap, especially on your face: there is no dirt, no debris to be found anywhere but on the outermost surface layer of skin. Regular soap can rob facial skin of its natural moisturizing factors, leaving it dry, tight, and, occasionally, rough. . . . **What is a cleansing bar?** (1) It's totally non-alkaline and contains no soap of any kind. (2) It can be used in any kind of water—hard or soft. The harder the water, the harder it is to remove soap from the skin. What a cleansing bar is made of . . . an emulsifying agent that is a surfactant, and similar to the emulsifying agent in a cleansing cream. In addition: solidifying agents that turn the cream into a bar, bulking substances that help to "grab" dirt, and sudsers that help to "carry" the dirt away.

beauty collections '77

SOMETHING NEW HAS HAPPENED...

to own (and stick to)—a fast, simple treatment system... it's the

Treatment news '77 . . . and an example of what modern treatment is all about: Estée Lauder's new based-on-research skin-care regime that treats and alleviates specific skin problems. In this case, it's younger-acting skin—i.e., skin that tends to be oily. Step 1: cleansing—Basic Cleansing Bar (pros and cons, soaps vs. cleansing bars, *left*). Or if you like lotion cleanser, Clean Finish Face Wash (*opposite*). Leave on a few minutes, and . . . it doubles as a mini-mask treatment. Step 2: toning/exfoliating. To use every day: Active Skin Lotion. To use once or twice a week, (*at right*)—Solid Milk Cleansing Grains. Step 3: for oil control—Shine Control Lotion for women who do not need moisturizer (except in eye area, *everyone* needs moisturizing there). Shine Control Lotion is a sheer (tinted or untinted) liquid face product with built-in oil-absorbers formulated to control oil-on-skin flow wherever skin is too shiny, usually the T-zone. . . . The lace-edged, flower-printed teddy, *left*, from Loré Lingerie. Fashion details, next to last page.

TREATMENT

best investment you can make for skin

Arthur Elgort

beauty collections '77

SOMETHING NEW HAS HAPPENED...



Fragrance to-wear-at-night when the mood is: disco—soft-wafting scents that have a paler, lighter—*unoverpowering*—lift from the skin. An example of that kind of fragrance is Yendi—a pale gold delicately scented liquid that slides onto skin. When you're disco-dancing, and you're wearing a light fragrance such as that one, you've got all the fragrance you need.
The disco-dressing, *right*: André Laug's gunmetal lace dress ruffled at the neck and wrists, with a crystal-pleated skirt. And the disco in the background, here and *opposite page*, Club New York, New York. For fashion details, see next to last page.

The outside story . . .

One of the most pleasurable things about perfume has always been the bottles. Some charm, some amuse, some delight . . . the best ones tell you more about the fragrance inside than any listing of the oils and essences contained. . . . A flat, smooth, tiny jade-green Chinese snuff bottle with a red-lacquer stopper (wonderful to slip out of a bag or pocket at night) answers any questions possible about the nature of the quarter ounce of 1000 de Jean Patou inside. And nothing says romance to us more clearly than the one-ounce crystal flacon of Payot's new Pavlova—hand-painted with rose petals and the name of the prima ballerina for whom the perfume was first created. . . . Intriguing on sight is Jovan's new pair of fragrances, Man/Woman, in bottles carved to nestle into each other. . . . And in a rich, subtle crystal-stoppered bottle that delivers everything it promises is Amazone (for horsewoman, not warrior), newest of the classic Hermès perfumes to come to America.

in a year of surprises — fragrance is the P.M. delight-to-add... and it's in the air everywhere!

Fragrance: Behind-the-scene report

Fragrance is *the* P.M. accessory-to-add . . . and this year, there are fifteen new ones to choose from, all months, even years, in the making. The development of a fragrance — a *good* one — takes the same kind of time and testing, for example, that goes into the development of any good treatment . . . and more! Because fragrance is so personal, essential input: a woman's point of view about the scent being tested. As an example of how a fragrance is "born," what follows is a behind-the-scene report about the development of a new one: Oscar . . . Oscar de la Renta's personally watched-over scent that took a year and a half to produce. The ground rules Oscar de la Renta set down for perfumers: ". . . a scent that doesn't smell like anything that exists . . . that represents me and is in the mood of the clothes I design; that's feminine, romantic, with a touch of the exotic." Other must: "The fragrance must smell like fresh-cut flowers — patchouli, sandalwood, and, as the top note, ylang ylang" . . . a flower used in fragrance as a background, never a theme. The reason Oscar de la Renta is partial to ylang ylang: it abounds around his island home in Santo Domingo.

From an original sampling of three hundred to four hundred fragrances, delivered by perfumers in the running, Oscar de la Renta narrowed down the choices, first to twenty-five, then to seven, and finally to two that he liked. The final choices went out to twenty-five women, among them, Diana Vreeland, Lauren Bacall, Faye Dunaway, Mica Ertegün, women who understand what fashion and beauty are all about, who could answer — in detail — the questionnaire that went along with the samples. A random sampling of the questions they answered: which scent — after testing both — they liked better; reactions to the perfumes by people around them; changes they noticed in the fragrances over a period of time. Sixteen of the twenty-five women voted for the Oscar that was finally chosen and bottled in clear crystal topped with a flower stopper. If you're an Oscar de la Renta fan, you'll love his new scent. About $85 the ounce. At Saks Fifth Avenue, Neiman-Marcus, and, next month, Bloomingdale's.

Bob Richardson

P.M. fragrance to wear when you're dress-dressing . . . in something as soft, as feminine as the yellow/lavender/paprika printed-on-white georgette blouson dress, *left* . . . the surprise of fragrance in a whole other mood — i.e. fragrance that's got a little bit of zing. Something sporty. Something green. Something "men's." Example: If you love Coriandre, the woman's fragrance from Parfums Jean Couturier, consider their new scent for men, Monsieur Couturier. Buy it for *him*. But when you're dress-dressing, remember something from a man's fragrance wardrobe could be "the surprise." Both pages: makeup, Sandra Linter; hair, Garren of Suga at Bergdorf's. Albert Nipon dress. Fashion details next to last page.

People are talking about...

Wine-omania and F. P.'s and Swinetrek and Grass

Swinging to the right—even during party-time, dance-time. In discos almost everyone is box-stepping out, while from coast to coast the beat is going oomp-pah-pah waltzy. Portent: Debutante count is rising for Manhattan's Junior League "coming out bash." It peaked from a debuting four, several years ago, to twenties high last season. . . .

New Thoughts that could change the way we live—riptiding from France's *nouveaux philosophes*, nine youngers who coolly batter Marxism, totalitarianism-disguised-as-Socialism, and the status quo, in some fourteen recent books. From twenty-eight-year-old good-looking top mind Bernard-Henri Lévy (his swiftseller: *Barbarity With a Human Face*), a *nouveau-philosophe* conclusion: State-enforced progress can be "a reactionary machine that leads the world to catastrophe." But, says Lévy, politics "is only the tip of the iceberg . . . beneath is an analysis of all the fundamental questions of philosophy.". . .

Wine-omania, the rage for the grape and its niceties of age, antecedents, care; and know-alls who agree on best years: Red Burgundies, '76; Bordeaux, '75; Germans, '76; Californias, '74—specially those oh-so-easy-to-down Cabernets. . . .

F. P.'s, family practitioners, and the good news about them: these docs are on the increase. Which means good old-time G.P. people-concern plus now-time expertise: F. P.'s even make house-calls, deliver babies, balm tiffing families. . . . Sign-spotting, such as these seen on American byways: "Air-Conditioned Rheums" (seasonal, of course?); "Full Coarse Meals" (high in fiber?); "Foreign cars washed with imported waters" (Perrier?). . . . Science fiction and how much more involving it is than much of science fact, at least as demonstrated by viewer response to *Star Wars* vs. space-shuttle Enterprise's launching. So now even TV's *The Muppet Show* has gone Sci-Fi with *Pigs in Space*, starring Miss Piggy; Link Hogthrob, Commander of Swinetrek; Dr. Strangepork. Watch for porky skies tonight. . . .

Grass, not the puff-puff variety, but the kind out of which furnishings, adornments, fantasies are created, as vigorously shown in the 550-objects exhibit in Washington, DC's Renwick Gallery of the National Collection of Fine Arts. All part of America's going-naturally-native craft passion. . . .

This overheard: "Ninny! As Hy Freedman says in *Sex Link*, it's the *male* seahorse, not the female, who gets pregnant!"

—Leo Lerman

Soccer's top crowd-gatherers, left to right: Germany's Franz Beckenbauer, Brazil's Pelé (real name, Edson Arantes do Nascimento), Italy's Giorgio Chinaglia—together, the Cosmos' superstar power.
Below: Pelé in exuberant and peerless charge of the ball.



Pelé and Cosmos teammates in jog-leap-jump warm-up exercises, below, before daily practice session begins.





...AND PELÉ

Professional soccer... the new million-dollar baby of the sports world... suddenly, the hottest game ticket in town. Ten years ago, soccer hardly scored at all; this season, over three million fans anteed up more than ten million dollars for North American Soccer League tickets.

Record high for single-game attendance: 77,691 viewers at a Cosmos victory in August. Crowding the stands: families, women (often 50 percent strong). Kicking up all the excitement: Brazil's Pelé (the name means soccer to most of the world), Germany's Franz Beckenbauer, Italy's Giorgio Chinaglia—the eight-million-dollar trio of superstars lured by that super-sum to play for New York's Cosmos. Pelé, coaxed out of Brazil two years ago, gives North American soccer a massive transfusion of excitement. Retiring this month, Pelé explains soccer's new-found favor with women: "Soccer is like a ballet, and women admire its beauty." The game's continuing strength for the future: Beckenbauer and Chinaglia.

Paralleling soccer's rise to the big-time—a tremendous boost for all the major spectator sports (last year football pulled in 15 million fans, versus 7.7 million in 1966)—with similar astounding increases for baseball, basketball, hockey, tennis, golf.... And more Americans than ever are also participating in sports—especially soccer, sweeping schools and colleges with its accessibility (you don't have to be 7 feet tall to play, equipment costs are moderate)—one reason we're such avid sports-watchers.—S.C.

GETTING IT TOGETHER '77

By John Rockwell

Artistic climate in this country has a way of shifting with the Presidential winds, and it's still too early to tell what impact Jimmy Carter will have on America's music. From signs so far, it's hard not to suspect we're headed for a new musical humanism, a synthesis of warring opposites that may make an aural equivalent of Carter's often-proclaimed new political openness.

With those who care about music, the fashion is gloom. We nostalgically look back to the 'sixties, when The Beatles were taking us all on a magical mystery tour, when the Rolling Stones managed to be demonic enough to thrill us (without going too far and really scaring us), and when Bob Dylan spoke both politically and personally with unequaled eloquence. It was a time when music's impact rippled out into every aspect of our lives.

In the 'seventies, we hear that music either has wandered off into marginal directions—the rude excesses of the New York Dolls, the artificial outrageousness of Alice Cooper or Kiss, the truculence of punk-rockers like the Ramones, or the heartless glossiness of the disco machine—or it has grown as bland and as boring as Peter Frampton or Barry Manilow. Classical music has, at the same time, accelerated its distance from the concerns of the average person; too much contemporary classical music sounds as if it were written only for fellow composers or for other machines. Jazz, too, is part of the gloomy pattern, reduced to hysterical, uncompromising hostility played by unforgiving partisans.

Like all clichés, there is a truth to the stereotypes, but they reflect sounds in the early 'seventies more than music today. Consider some examples of where music's heading. One hears a lot these days about "punk rock"; and most people righteously reject it as a sign of teenage truculence, lower-class anger, artsy posing, drug-crazed weirdness, or worse. But "punk rock" is a term that embraces a multitude of different kinds of music, and one of the musics it embraces is a fascinating rhythm and blues. Like "punk rock," this R & B revival was born, in part, of a rejection of the technocratic fanciness of middle-of-the-road art-rockers like Yes and Emerson, Lake, and Palmer. Unlike the more brutally primitive punks, the revivalists are trying to make real, ongoing music by going back to the sources of the great rock bands of the 'sixties: pre-disco Black gospel, blues, and R & B. The most promising instance of this trend is a Britisher named Graham Parker, whose music combines the toughness and nostalgic familiarity of the early Rolling Stones with a singer-songwriter sensitivity all his own. Parker, with his opaque black sunglasses, white T-shirt, and scowling lower-class-British face, looks like a typical punk; but his music is filled with the vitality of the great rockers of the past—both a homage to his roots and a fresh overture toward the future.

There are other kinds of so-called "punk rock." The finest New York underground bands owe as much to the detached, cool, minimalist attitudes and styles of the 1970's New York art world as they do to the blues or to past models from rock and roll. Take Television, led by an angular gentleman with the apt name of Tom Verlaine (initials TV). Television's music is static and inexorable, built up in heavy, solid blocs and planes of aural color. Talking Heads—the name also derives from television—makes a lighter, more agile kind of music, as indebted to an Indonesian gamelan as to Muddy Waters. Like Television's, its sound is stiff and precise and articulated with a classicist's precision.

For years, country music has been a curiously isolated subculture within American popular music. Sure, there's been country rock; and singers like Linda Ronstadt, Olivia Newton-John, and John Denver have had country hits. But real country music has derived a strength and individuality from its isolation even as it's failed to reach the public as a whole. Now that's changing, with Willie Nelson and Waylon Jennings evolving the music from within even as hard-core country stars like Dolly Parton reach out to the "country" at large. Parton's shows last spring at New York's Bottom Line nightclub proved that her artful blend of down-home simplicity and brassy showbiz glamour can appeal as strongly to a sophisticated city audience as to the country fair-goers she's played to so far. Soon everybody will begin to realize that she isn't

This new musical openness has to mean something healthy about life

a wigged, bosomy gimmick but one of the finest, most moving singers and songwriters in the land, irrespective of genre.

Folk music is going in the same directions. The "folk revival" of the 'sixties is a thing of the past. The slicker homogenizers of the real folk tradition (Peter, Paul, and Mary; Simon and Garfunkel) mostly have broken up, and the best talents of the movement have merged into the broader pop-rock mainstream, often making music that is, still, very much worth hearing: Bob Dylan, Joni Mitchell, Paul Simon. Now a truer kind of folk seems to be surfacing, a folk music that relates directly to the centuries-old tradition of home music-making. The main exponents of this new folk purity are two Canadian sisters, Kate and Anna McGarrigle, whose two records and occasional concerts are touching testimony to the renewed ability of late-'seventies music to speak directly to the heart. The great McGarrigle songs—"Heart Like a Wheel," "(Talk to Me of) Mendocino," "Go Leave," "Walking Song"—touch emotions in a way that is almost scary, so scary, in fact, that the sisters themselves

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DOLLY PARTON

—country star/singer/songwriter/show-woman—is wholly herself and wholly adorable. "Dolly Parton," she said, "is not something new, but she is something kind of different. She's outrageous and extreme and ridiculous—a little bit. But she's fun and she'd love to be friends with you."
She's also, this Dolly: funny, bright, perpetually upbeat—her dimples are addictive; five-foot-one ("There's something real cute about being short, but I don't know what it is"); an eight-day anatomical, musical, sartorial, honestly individual wonder—and the best damn proof that music today is alive and well and living near Nashville.
"You used to be able to recognize what was country and what was rock," said Dolly. "Now, it's hard to tell what's country and what ain't. But if the public wants something, why put a label on it?"

Penn



UPDATE ON WHO YOU ARE NOW

By Cynthia MacAdams and Kate Millett


Margaret George, writer


Shelley Winters, actress

Woman of the mountains

Woman of Joshua Tree


Colleen McKay, proprietress of the Woman's Saloon


Virginia Team, graphic designer

EDITOR'S NOTE: *A few years ago, an "angry Hollywood actress" decided that film-industry men were selling women short. She could no longer satisfy her spirit by acting; she had already tried tai chi, zazen, macrobiotics, kundalini yoga, astrology, Scientology, Reichian therapy and studied with Tibetan lamas in the Himalayas! Finally she began to view the world through the eye of a camera. And what Cynthia MacAdams's camera saw was women. Strong, independent, direct, kind. Some of them were famous, some were unknown, none was afraid. One hundred and twelve of Cynthia MacAdams's celebratory photographs of these new women have just been published by Chelsea House in a book called "Emergence," with Kate Millett, whose strong 1970 book "Sexual Politics" (Doubleday) helped to ignite the Women's Movement, writing a preface. At left, six of the MacAdams pictures; Ms Millett's introduction, previewed below.*

They're a new kind of woman. You haven't seen them before. Neither have I. At least not in pictures. A new breed of us just coming into being, never recorded till now, never noticed, given a name, allied into a continuity. Like dough that hasn't been kneaded yet, rising all of its own from the sunlight on a windowsill. Come into being. But hardly noticed yet or named. Spontaneous generation of new women. Another female on the earth. Plenty of reasons why: the times changing, women rising, moving, shouting, demanding with determined eyes. How much more powerful then the eyes they turn on each other and themselves.

Watch their eyes. These women, these avatars. They look you in the eyes, damn near every one of them. One of the most striking things about them is the absence of a certain shame we regard as habitually "feminine." Or something even more pervasive in women as we generally see them photographed: models, beauties, stereotypes —that characteristic aversion of the eyes. Those are women *seen*. Not seeing, seen. She lies upon a bed, she looks down upon a child; she is nature, goodness, motherhood. Vague, amorphous; we do not know if she

There's a new kind of woman in our country—is she someone like you?

can add or drive a car or has a name. She is silence, somewhere below or beyond individual being. Hardly nearer immanence than the marble allegories of nineteenth-century sculptors. Serenity, patience, or perhaps merely the glory of money flouting haute couture or the beauty of a soft toilet paper. These women, on the other hand, the

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WOMEN '77

YOUR FATHER'S DAUGHTER

By Gloria Emerson

Earliest memory, so faint and uncertain I cannot even imagine his face or my dress, is of a child's first voyage: the young father lifting me very high in the air, above his head, his laughter and my own noises of delight. My mother, and other women in the family, held me in their arms, kept me in their laps, led me by the hand. None of them lifted me up to such an astonishing height, letting me see the world as I had never seen it before. This month is my father's birthday. I have once more forgotten the date, as I always did when he was alive. It is a small revenge.

Across the room is a book of Shakespeare's plays. For years, I assumed that it was a gift from my father for my thirteenth birthday, the year when I said I would be a writer. But nothing is written inside the book to confirm this. The page is blank. I look closer; there is nothing.

It is often hard to realize, to accept, how deeply pressed inside us, like huge and rusting thorns, are the old feelings of unforgiveness and remorse. At lunch, making polite talk, I ask a man who is an artist about his eighteen-year-old daughter. The man adores her. I press him for details about the girl although he and I have just met. His daughter seems defenseless to this man; he speaks of her frailty in a cruel impatient world. I am surprised by my own insistent advice, the words that come from me.

"Teach her practical things," I say. "Teach her to read maps." I thought I meant real maps for real trips; but the artist knows better, senses what I am saying before I do: teach her not to get lost.

The artist looks sad talking about this vulnerable and fragile girl-child as if she were being pursued daily by dragons. Such protectiveness seems odd and out of place; I suddenly notice how other men—all sensible and intelligent fellows—have a tendency to see their daughters in such a light but never their sons. One explanation of this immense feeling of protectiveness comes from Mildred Newman, a psychologist, who wrote with her husband, Bernard Berkowitz, *How To Be Your Own Best Friend* and, their latest book, *How To Take Charge of Your Life.*

"It's the same feeling the father had as a small boy when he wanted to take care of his mother and didn't feel big enough," she said. "It all goes back to that connection. There is a great deal of his own mother in the father's feeling towards the daughter. In a sense, if a man loves his mother very much, the chances are he will love his daughter very much."

Won't the Women's Liberation Movement affect fathers who have daughters?

"I don't think so," Miss Newman said. "The men have these feelings."

Fathers and daughters: we can never choose the ones we want, we are never entirely free of the ones who claim us. Some women search for different fathers all their lives, others are haunted and baffled by their real ones. And we all know women who insist they had perfect parents, and never was a child so loved. Once, in Tennessee, a beautiful and brilliant woman, married to a famous writer, suddenly said to a guest:

"My Daddy said I was the prettiest little girl there ever was." She looked at me and smiled.

"And I was," she added. At forty-six it still mattered.

Growing up, the youngest daughter of a man who could not find his way—and only now can I see his struggle as a human and perhaps heroic one—I wanted Spencer Tracy as a father and still understand why. You could count on him: he was wise, steady, loving, warm. He seemed so cheerful. Fathers, after all, were meant to protect us from despair not to show us what damage it can do. In those days when I gobbled books on psychiatry, no one disputed that the parent of supreme importance was the mother and that what shaped all of us *forever* was the mother-infant bond. If this bond was inadequate—and who knew whether it was or not?—all of us were sentenced to be peculiar casualties, weakened and bent before we were fully grown. The influence of fathers, grandparents, sisters and brothers, the society at large seemed to count for very little. It was Anna Freud, daughter of the man who founded psychoanalysis and his disciple, who wrote: ". . . all the advantages of a later life may be wasted on a child who has lacked a warm and satisfying mother relationship in the first instance."

In high school, my friends were nonchalant about their mothers, few admired them. It must have been years before any of us realized our fathers could hold us hostages, too, leave us too feeble or too angry ever to part from them, push us to look for them over and over in other men.

A conversation in an office that I overhear:

"I was my father's son," a woman says. She is in her mid-thirties, with a remarkable career, a good marriage, two daughters. She is only saying: my father expected very much of me and I have not failed him.

"I was my father's son, too, but he happened to have a real one," the other woman replies. What she means is that she has won over her brother, it is she who has done credit to her father and gained his approval more than the child of the same sex. It is a depressing conversation but not unusual for women of my generation. To have succeeded in the outside world, to have leapt over the barriers keeping women penned in, was to have taken risks, to have battled like a man. A new generation of women will not think in those terms and none of us is as tightly confined now in rigid male-female roles. The old fear that covered us like an invisible fog—women afraid they might be considered only women, men afraid they would be found lacking as men—is now lifting although it has not vanished.

There was a time, without knowing it, when I began collecting fathers whose daughters were my friends. The ones I wanted were not the silent, closed men who sat behind their newspapers, who could not make conversations, who were not curious about the lives of their daughters. The fathers that mattered made jokes, made money, made wonderful fusses over their children. They were alive. What you sensed in their presence was the pleasure their daughters gave them, the pride they felt. This is what daughters need from their fathers. It did not occur to me then, to any of us, what the psychologist Abraham Maslow wrote. It is that *wonderful people do not always make wonderful parents.*

One man may be responsible for the way you act now—he's your father

Now, so many years later, there is an abundance of proof that a marvelous man—witty, brilliant, affectionate—can imprison his daughter without ever wanting to. There is a friend named Elaine who knows somehow she is in a jail of her own making. She hates the jail, but she cannot leave it and perhaps does not wish to do so. Her suffering is so special, its source so rooted in love and attention, that the causes of it baffle me. She talks all the time of her father, now dead. He was a nuclear physicist who preferred to write, who insisted on only writing books although it was not rewarding. He was elegant, handsome, intellectual. To this day, Elaine says her father reminded her of a Russian prince. Her memories seem charming at first, they captivate me. But she goes on and on and on.

Elaine is pretty, clever, amusing. She is admired for her taste: her clothes and her apartment are perfect, and original. Her job is interesting, her friends are loyal. Her husband left her after seven years of mar-

(Continued on page 345)

On these 16 pages, we're talking nothing but dress...because, for the first time in years, there is a dress to talk about. It isn't like any dress you've owned before, and it's all over the map—here and in Europe—a loose, cozy, blousing-at-the-waist, sliding-on-the-body dress that's changing the whole look of fashion this fall.

Saint Laurent's bloused-on-a-drawstring dress... worn by Catherine Deneuve. Photographed by Helmut Newton

The most blousing for day, *right*—over a drawstring at the hip—in violet angora jersey, with a giant hood, shirred batwing sleeves (N.B.: the ankle-wrapped high-heeled shoe; the mink-trimmed musketeer gloves—new Saint Laurent touches!)...New Deneuve on film: *March or Die*. Location here: one of the old *wagon-lit* compartments, with panels by René Prou and René Lalique, to be auctioned by Sotheby's this month in Monte Carlo...Hair, Edwina; makeup, Thibault. Both Carita

'77

THE NEW

DRESS



'77 THE NEW DRESS

Dior's big, plaid polo-shirt dress... and the two-piece short dress for dinner. Both worn by Barbara Bach. Photographed by Henri Lartigue

Easy, oversized, *left*—perfect fall day-dressing in one of the classic wool tartans that Marc Bohan loved for his ready-to-wear...with a giant square of tartan triangled and swagged across the shoulders à la Scot. About $600. Bergdorf Goodman; Garfinckel's; Marshall Field; Margot, Mountain Brook, Alabama.

Suddenly—short, pretty dinner dresses all over the place, *right*, especially the ones Bohan did for Dior couture...here, his long, loose chiffon tunic in shades of pink and red on black, over a narrow matching slip. In both Diors: Barbara Bach, newest James Bond girl in *The Spy Who Loved Me*; next in the Italian film *Scoop*. Her hair here, Paco for Alexandre de Paris; makeup, Daniel Demanjean.



'77 THE NEW DRESS

Valentino's flower-printed blouson dresses... worn by Dalila di Lazzaro. Photographed by Toscani

Irresistible! – the look of an oversized blouson top and pleated skirt, the charm of a thin wallpaper-y cashmere print – soft-dressing for day from Valentino's new couture collection.... Two-piece dress, *near left*, in a black-and-beige flower print – the smocked top, wrapped in a matching shawl. *Opposite*: the most romantic! – his rust-and-beige print dress, with a high ruffle-neck blouson, all smocked and tied in a thin velvet ribbon. Both, worn by Dalila di Lazzaro. You can see more of her, next page – and in her next movie *The Cat*. Both dresses, at Bonwit Teller. *This page*, hair, by Alba of Roma; makeup, Jean Paul for Germaine Monteil; *opposite*, hair, by Sergio Valente.

'77 THE NEW DRESS

Missoni's blouson dresses worn by Dalila di Lazzaro. Photographed by Toscani

The blouson top, the full ankle-length skirt, *right* — one of Missoni's beautiful printed silky knits in plum, lilac, lime, and black, with ribbony black edgings. At night, at-home — the new ease. In silk-and-wool. About $440. Saks Fifth Avenue; Hutzler's; Dayton's; Neiman-Marcus; Frost Bros.

The soft, blousing sweater of a dress, *opposite* — the alpaca-and-wool textured knit in pale banana, with an elasticized waist and ribbing on the collar, wrists and pockets. With a twist-of-rope belt and a fling of serape — a great way to be for day. About $250. Bonwit Teller, N.Y.; Hutzler's; Garfinckel's; Ultimo; Dayton's; Neiman-Marcus. Hair, Sergio Valente.





Chloé's romantic yoked dress, worn by Anouk Aimée...and Givenchy's culotte dress, worn by Inès de la Fressange. Both photographed by Deborah Turbeville

'77 THE NEW DRESS

The most fullness, softness—romance, *left*: yards of blue-printed cashmere falling from a high little yoke, over above-the-knee boots of blue satin. Karl Lagerfeld for Chloé. About $1,050. At Saks Fifth Avenue; Neiman-Marcus; Neusteters; Holt Renfrew of Canada....For more Anouk Aimée: the new Claude Lelouch film, *Si c'était a refaire*.

Like being in a big, slide-y shirt—with legs, *above*: the drop-shouldered Givenchy culotte dress, to unbutton at the neck and waistwrap in a thin nutmeg cashmere scarf—the way it's worn here by Inès de la Fressange, one of the great-looking girls around Paris. Hair: *left*, Louis G; *above*, Bruce of Jean-Marc Maniatis. Makeup, *above*, by Charles of the Ritz.



'77 THE NEW DRESS



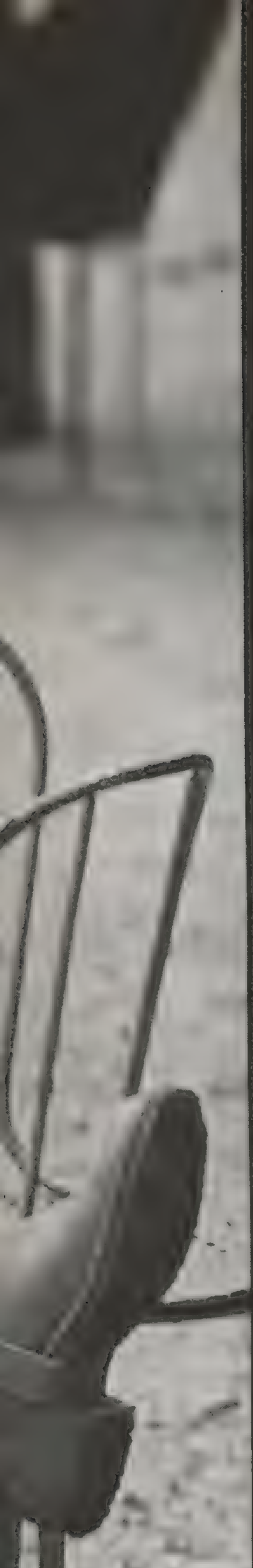
Geoffrey Beene's cowl-neck sweaterdress... worn by Vivian Reed... and Julio's off-the-shoulder dress worn by Delfina Rattazzi. Both photographed by Patrick Demarchelier

The cozy-soft dress, *left*, to slide on/curl up in/feel good in! Pale-grey wool-and-angora knit, with a big, soft cowl neckline, cuffed push-up sleeves, camel Ultrasuede piping. The cozy way to wear it—with fuzzy tights, shearling-lined boots...the way Vivian Reed wears it here, backstage at *Bubbling Brown Sugar*. Watch for her next in Las Vegas...her own club-act. ...Dress, Geoffrey Beene for Beene Bag (Held fabric). About $196. At Bloomingdale's; Woodward & Lothrop; Halle's; Hudson's; Godchaux's; Neusteters; I. Magnin.

A perfect slide of brilliant-fuchsia silk jacquard, *right*, slit all the way, elasticized at the neck. Totally simple, sensuous—it's all in the fabric, the color, and the way it falls on the body. Here, on Delfina Rattazzi, a terrific-looking young New York editor.... Dress (Abraham fabric), $450. At Bloomingdale's. Both pages, hair by Marc Pipino of Pipino-Buccheri Salon. Vivian's makeup, Sandra Linter; Delfina's makeup, by Joey Mills. Accessories, next to last page.



'77 THE NEW DRESS





Castelbajac's hooded wrap-dress...worn by Dominique Laffin. Photographed by Eric Boman

The dress that's more than a dress, *left:* one of the wide, degagé wrap shapes, in moss-green monk's cloth, that Castelbajac showed sometimes as a dress over bare skin with a double-strip of leather belt, sometimes as the thinnest shell of a coat over other dresses, over pants—the new versatility! In wool and nylon, about $125. Henri Bendel; Ultimo.... Dominique Laffin's new film: *Dites-lui que je l'aime*. Makeup, Joel Lavau; hair, Bruce of Jean-Marc Maniatis.

Halston's reversible robe-dress worn by Margot Kidder. Photographed by Patrick Demarchelier

The sexiest dinner dress in town, *right:* Halston's narrow double-faced wrap—black on one side, claret on the other—slightly bloused and sashed and just sliding on the body. To order at Halston Ltd., about $950. Diamond-and-gold jewelry, Elsa Peretti of Tiffany....Margot Kidder's latest role: Lois Lane in the new film *Superman*. Makeup, Sandra Linter; hair, Didier Malige for Jean-Louis David at Henri Bendel. Photographed at La Goulue.

'77 THE NEW DRESS



Muriel Grateau in her own ruffling smock-over-pants dress. Photographed by Toscani

This kind of charm doesn't walk in every day, *left:* Italian designer Muriel Grateau's soft, full black taffeta smock dress, ruffling and rippling over narrow black velvet pants—the dinner news goes on! To order, at Bergdorf Goodman. Hair, Sergio Valente.

Zandra Rhodes's wisps-of-chiffon dinner dress, worn by Bianca Jagger. Photographed by Eric Boman

A dress that couldn't have come from anyone else, *right.* It's not just the who-else-but-Zandra print, the flutlery hems, the way it moves and bares the body...it's the whole lighthearted seduction of the dress. Nobody catches this spirit like Zandra! Top and raggedy-hemmed mid-calf skirt, of hand-painted silk chiffon. Bloomingdale's, N.Y. Hair, Yves of Dessanges; makeup, Dominique Moncourtois of Chanel....Where to see Bianca next is at the movies—her first film: *Couleur chair.*



By Arthur Gold and Robert Fizdale

THE GLORIOUS ENDIVE

Now's the prime time for endive in appetizers, entrées, salads, and soups. Our well-traveled pianist/cooks bring back the recipes, including five new inventions and variations of their own

Endive—sophisticate of vegetables, native of ancient China, with tightly furled leaves the color of rarest jade and a tantalizing acrid taste. As a true sophisticate, endive is equally at ease taking center stage or standing on the sidelines where, with mandarin subtlety, it enhances the flavor of its neighbors. We all know endive braised or in salads; but how many have tasted it wrapped in prosciutto, lapped in Mornay sauce, and capped with *crème fraîche?*

We were introduced, in the early 'fifties, to endive's versatility by Francis Poulenc, composer of that moving opera *The Dialogues of the Carmelites,* the most acclaimed recent new production at New York's Metropolitan Opera. The first time we visited Poulenc at his enchanting *manoir* in the Loire valley, lunch consisted of a classic French *plat, les endives braisés,* and a roast veal stuffed with its own kidney. It was love at first taste.

A few months later, Poulenc followed us to Brussels where, with Lorin Maazel conducting the New York Philharmonic Orchestra, we played Poulenc's Two-Piano Concerto. We were thrilled when the musicianly Queen Elizabeth of the Belgians summoned us to the Royal Box at the intermission. But Poulenc, French gourmet to his plump fingertips, seemed even more excited by the braised endive in ham at the post-concert party *chez les Lamberts,* the distinguished banking family.

That winter, we went with Poulenc to Marseille for the first performance of the beautiful "Sonata for Two Pianos" which Poulenc had written for us. In spite of our puritan protest that we *never* eat anything the day of a concert, the composer insisted that we join him for a "light seafood lunch" at the superb restaurant Michel.

Staggering platters of fresh oysters and mussels on the half-shell were followed by two house specialties: *bouillabaisse* and *bourride.*

"You will just taste a bit of each, *mes enfants,*" counseled our greedy *gourmand.* "It will give you strength for the concert." But, of course, we found ourselves licking the plates clean. Moment of panic. After such a challenging meal, how could we possibly perform that night?

"Pas de problème!" exclaimed our by now red-faced friend, who then boomed to the waiter across the bustling dining room, "Bring us an endive salad made with *lemon juice instead of vinegar."* We found it a delightfully astringent palate-cleanser after such rich food.

The next winter, Poulenc came to New York to give recitals of his songs with the great French baritone Pierre Bernac. When we took them to Chinatown for dinner one night, Poulenc brought along some endive and somehow managed to charm the chef into cooking it for us. The result: "Endives en wok," stir-fried to perfection.

At the end of dinner, Poulenc raised his glass of rice wine to toast our *"amitié musicale et endivienne."* Whenever Poulenc came to dinner that winter, we tried to surprise him with novel ways of treating what he called in his slangy way *"l'aristo des salades."*

Starting below, the classic endive dishes that Poulenc introduced us to plus recipes for the endive variations we cooked up for him; more on page 166.

Preparation note: Before using endives in any of our recipes, trim off the root ends with a small sharp knife, discard any wilted outer leaves. Wash quickly under cold running water and drain. Never let these vegetables sit in water, as that will exaggerate their bitterness; if they are fairly clean to start with, just wipe them with a damp cloth. Endives to be used in salads or canapés should be the firmest, freshest you can buy. First, a basic recipe:

LES ENDIVES BRAISÉS (Braised Endives)

six servings

12 medium-size endives
8 tablespoons butter (¼ pound)
1 teaspoon salt
½ teaspoon freshly ground pepper
Juice of half a lemon
¼ cup water or chicken broth

Prepare endives. Generously butter bottom of a 3-quart enameled casserole (with a cover) and fit endives closely in 2 layers. Season each layer with salt, pepper, lemon juice. Dot with remaining butter; add water or broth. Boil, covered, 10 minutes; then, uncovered, 10 minutes more or till liquid has reduced to a few tablespoons. Cut a round of paper to fit the top of the casserole and butter well. Lay paper, buttered side down, on endives, cover casserole and bake in 350° oven for about an hour. Serve.

Optional: Arrange braised endives in a shallow baking dish, dot with more butter, and brown under broiler a minute or so.





HOUSE WITH HEART

For Ann and Gordon Getty, grand-scale English tradition with some San Francisco surprise

"Chintz and an eclectic style," said Ann Getty, a five-foot ten-inch beauty with red hair, pale skin, and Peck's-bad-boy brown eyes. "People couldn't believe that this was what was really going to happen in our house, and keep happening."

"Easy English" is the way Ann defines the house's look, executed with the help of the decorating firm Parish-Hadley Inc. Ann, whose own fashion look is feminine and untailored, said, "Sister Parish is great because she is not too dominant and does not try to eliminate *you*."

The Getty's neoclassical, five-story stucco house, designed in 1913 by San Francisco architect Willis Polk with ample rooms and an interior courtyard open to the sky, overlooks the Bay. "I fell in love

(Continued on page 327)





HOUSE WITH HEART

continued

1. *Mirrored treillage borders eighteenth-century-style wall panels in dining room.*
2. *Etched-glass eighteenth-century Venetian jewelry case; Louis XVI birdcage echoes wall pattern.*
3. *Candles in a Russian chandelier light the dining room. "The wallpaper is so busy, you must set the table simply," Ann said, "but candlelight knocks it way down."*



"If a house is too precise, if the Sunday papers on the floor scream at you, you can't live in it"



4. *"I wanted the living room yellow," said Ann. "I always want yellow in every room." Chintz, Matthias Lock mirror, Chinese-export cabinet, Oriental rugs combine in neo-English room.*
5. *Ann clips bouquets daily, to keep them fresh. Passage to the courtyard gives cool respite from California sun.*

Horst





HOUSE WITH HEART

"I think a house should not make anyone feel 'I'm center stage and I forgot my lines'"

(Continued) with the house because the bones are so perfect and beautiful," Ann recalled. "We're in a city and yet we have this wonderful feeling of space."

The house is filled with the eighteenth- and nineteenth-century English furniture that Ann has sought out on trips to London and New York: "I buy pieces just because I like them, and then Sister and I figure out where to put them."

Gordon Getty, Ann's husband, the youngest son of the late financier Jean Paul Getty and a director of Getty Oil, who commutes between San Francisco and Los Angeles, became more interested in Ann's acquisitions after the house was done. "He doesn't discuss scale or proportion but whether a piece of furniture has heart or grace."

So they can spend as much time as possible with their four sons, ages from seven to twelve, the Getty's prefer entertaining during the week, at home, except for nights out at the opera or symphony (Gordon, an opera amateur, has sung in Spain and America).

"My parties happen quite automatically," Ann said. "I discuss the menu with my staff, the flowers and what tablecloths I want them to use; and I never come down until the party is starting. If I ever got to the point where I worried about my parties, I would stop giving them."

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1. *"When I have dinners, we usually start here in the library," Ann said. "And the funny thing is that it is hard to get people to leave." Seventeenth-century Indian mirror backs Victorian tole pyramids; Ann keeps her knitting yarn in the round Regency table. "I knit a lot of sweaters for the boys."*

2. *"The courtyard is my favorite room in the house," Ann said. "It's so beautiful and pure."*

3. *Courtyard is the focus of second-floor bedrooms as well as library, living room, dining room, and hall.*

Horst

the new fur excitement

REPORT '77

There's never been a year like this for fur... from wrap-and-tie fur-and-yarn ropes to the most sumptuous sable and fox, fur has never been worked with more imagination, more luxury, more all-out glamour...

This is where it starts, *right:* Mary McFadden's beautiful cocoon of a coat in soft, pale-wheat fox, roped in beige macramé and gold, wrapped in fox-tail skins . . . it tells you instantly about the luxury — the delight! — of fur today. Mary McFadden for Jerry Sorbara; natural Dawn Glo Canadian fox. Coat, about $13,000; fox skins, each about $1,000. At Georgeou Furs, White Plains, N.Y., Bonwit Teller, Chicago; I. Magnin

If money is no object, the coat to go for, *far right:* the biggest, cuddliest, raciest, wrap-all-around-you coat of white-belly lynx — silky and snowy, with wonderful markings — it's one of the most luxurious of luxury furs! Grosvenor Canada. About $75,000 At Saks-Jandel. Fashion details, accessories, next to last page of this issue. Both pages: hair, Suga at Bergdorf's; makeup, Sandra Linter

Patrick Demarchelier





THE NEW FUR EXCITEMENT

the newest—palest—the tint-of-color furs

Suddenly, it's all come together—the fur, the technology, the fashion, the designers. And the result is a spectacular year. If you've been waiting for the right moment to buy a fur, this is it! . . .

The most-talked about coats this season are the furs—they have never been better. A great deal of care and thought have gone into them . . . and it shows! There is wonderful variety, but one thing is always true: **there's more ease, more sumptuousness, more fur to all of them.** There are bigger, cozier coats—steamer coats and reefers with oversized shawl collars and sleeves that seem long and roomy enough to roll and cuff. Coats to pull around you and wrap (forget about fastenings, these are sensuous on-the-body furs!), coats that envelope you in fur.

The best fur jackets this year have the same ease, the same scale. There are big hooded blousons with drawstring waists or hems, or cozy wrap-up-in jackets. **No skimping anywhere.**

To give added softness and suppleness, **there are new fur techniques**—new ways of slicing, piecing, and stripping fur. The secret: computer programming that tells furriers where and how to cut and place the skins. You'll see new patterns and textures: fur in brick-work or geometric designs, tweeds, feathered and ombréed furs. Another plus: the new treatment of skins makes for a new kind of reversible fur—the inside "leather" side looks good enough to be worn outside if you want (great wind protection on the coldest day). . . . There are new crocheted furs—the fur cut in bias strips and actually knitted on special needles.

What these methods all have in common: **fur is treated the way fiber is treated** and the result is a softer, more pliable coat or jacket. And the designers working in fur today—which means every designer worth his or her salt—work with fur the way they work with fabric. Another reason you'll find coats that slide and slip on the body as easily as a piece of cashmere!

There's the news of color—from the palest, soft tints of color—pink, blue, yellow, and seafoam green—to rich, deep shades of cinnabar, brandy, emerald, red, claret. Think of any color—and you can have it in fur!

The biggest news: all-out luxury. You'll find every luxury fur used the most luxurious way. All the sumptuous long-hair furs—sable, dark and gleaming, sometimes with jewel and macramé touches and a new golden sable—warmer, younger . . . fisher . . . silver fox and soft beautiful beige foxes . . . precious snow-white lynx . . . more luxurious breeds of raccoon from Russia, Finland, and Japan—thicker, softer, and silkier.

What you won't be seeing: anything gimmicky or "fun" (as in fun fur). If you're looking for a less expensive fur, look for skunk, Mongolian lamb, coyote, or one of the new raccoons.

It's a year of the most fur—fur vests worn over fur coats, big fur mufflers wrapping big fur coats, double-faced coats—two furs in one!—shawls and swirling ponchos dripping with fur. And a wonderful lineup of fur accessories: twisty ropes of fur-and-yarn to wrap a waist or neckline, fur tails to do the same, fur-lined boots, fur-trimmed knitted hats, fur pouches and bags.

The best news—staying warm (remember last winter!?!) and looking terrific has never been easier . . . it's like having your cake and . . . !

In the palest-melon fox, *near right:* this season's softer, easier, more luxurious fur, with a big pull-up collar and color that gives skin a warm, pretty glow. Halston for Ben Kahn; melon-dyed fox. About $7,000. Ben Kahn at Cartier; Saks-Jandel; Miss Jackson's.

If you want to pull out all the stops, *below right,* this is it! Halston's splurge of lavender fox jacket dripping with lavender fox tails and wrapped over his super-skinny charmeuse pyjama. Halston for Ben Kahn; lavender-dyed fox. Jacket, about $5,000; fox tails, each about $2,000. Ben Kahn at Cartier; Saks-Jandel; Blum's-Vogue, Chicago; Miss Jackson's. This page: hair, Sadao of Suga at Bergdorf's; makeup, Wendy Whitelaw.

Like being wrapped in a big, soft cloud, *opposite:* Kasper's steamer coat in pale-pink feathered fox with a big, fluffy tie-on hood. For all the fur, it's a lighter, suppler coat—one of the things that makes fur so irresistible this year! Kasper for Louis Milona; pink-dyed fox, from Finland. About $4,200. Blum's-Vogue, Chicago; Jacobson's; Schlampps, Minneapolis; Frost Bros.; Joseph Magnin. Hair, Suga at Bergdorf's; makeup, Sandra Linter. Fashion details, accessories next to last page.



Patrick Demarchelier





THE NEW FUR EXCITEMENT

Bigger, silkier, longer longer-hair furs

The most raccoon! *left.* In a year of bigger furs, the thicker, softer, bigger Russian raccoon coat, with a big shawl collar — simple, unbelted . . . you just slide it on and wrap yourself in. Christian Dior Furs. Of natural Russian raccoon. About $5,000. At Christian Dior, N.Y.; B. Forman; Bonwit Teller, Chicago; Balliet's; Lloyd's Furs, Denver; Holt Renfrew of Canada.

If you want a coat you can wear and wear day and night, you want a coat like this, *right* — easy, dashing, and all the glamour of silky-soft silver fox. It goes . . . grey flannel to silk charmeuse. Designed by the Brothers Christie, of natural silver fox. About $9,000. At Monsieur Leon, N.Y.; Godchaux's; Bonwit Teller, Chicago; Swanson's on the Plaza; Bullock's Wilshire. Accessories, fashion details, next to last page. Both pages, hair, Suga at Bergdorf's; makeup, Sandra Linter

Patrick Demarchelier





more pattern, more texture... more fur!

THE NEW FUR EXCITEMENT

One of the warmest, luxiest furs — the warmest, luxiest way, *far left, above*: a great big shawl-collared coat of natural brown fisher. Casual glorious. Grosvenor Canada. About $21,000. Bonwit Teller, N.Y. and Chicago; Chudiks of Birmingham, Michigan; Alaskan Fur Company, Kansas City; Roberts Brothers, San Francisco; Eaton's-Eaton's Centre, Toronto.
The more-fur fur jacket, *far left, below*: Saint Laurent's bundly silver fox, with a matching boa to wrap and muffler-tie. Yves Saint Laurent Furs; natural silver fox. Jacket, about $11,000; boa, $1,300. Bergdorf Goodman.
The news of patterned fur, *near left*, with more depth, more texture to it. Here, silver-and-white-fox chevron stripes — and the whole thing is as soft and wrappy as a cashmere cardigan! Maximilian. $3,750. At Maximilian, N.Y. This page: hair, Sadao of Suga at Bergdorf's; makeup, Wendy Whitelaw.
For ease, for dash, *right* — the supplest little slide of black-and-white skunk — the snappy new turn on casual fur-dressing. Viola Sylbert for Alixandre; natural South American skunk. About $1,900. Henri Bendel; Nan Duskin; Bonwit Teller, Chicago; Swanson's on the Plaza. Hair, Suga at Bergdorf's; makeup, Sandra Linter. Fashion details, accessories, next to last page of this issue.

Who says cold-weather gear can't be pretty? . . . Beene Bag's quilted brushed cotton coat in a cream-and-grey floral print, lined with fleecy acrylic pile. About $168.

How to look terrific at-home, when the thermostat's down to 65°: a shirred white sweater and dirndl with crocheted edging and faggoting. Avanzara by Adrienne Vittadini, in a wool-and-angora blend; top and skirt, each about $80.

"Baby Bunting" for when it's cold inside: a fluffy, fleecy pale coral pullover trimmed with thick taping, over matching pull-on pants . . . you can't wait to get home and pull it on! John Kloss for Cira, in acrylic bunting, about $58.

Instant warmth — Bogner's hooded, zip-front jumpsuit/ski-suit in khaki cotton poplin, lined from head to foot with quilted nylon . . . unbeatable on and off the slopes. About $295.

Ishimoto

Looking Great—to beat the weather

Beating the weather is about keeping comfortable wherever you are—country, city, in your house, or on the slopes. On these pages, everybody's favorite kind of casual dressing—to collect for the first fine fall day, and to layer on when the temperature drops to zero!

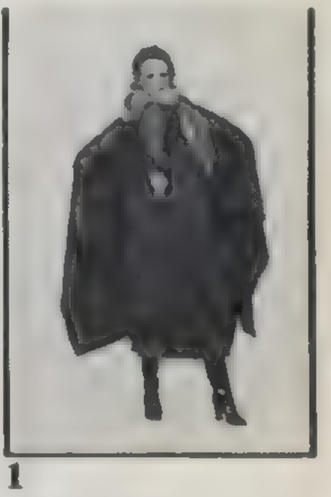
Heavy-duty gear

1. Classic rain-proofing: a hooded green nylon poncho with snap side closings—you layer it over everything. Sierra Designs, about $21.

2. Off-white ski-gear glamour: Lothar's quilted water-resistant, down-filled parka and quilted polyester-filled pants that snap at the ankle . . . so warm, you won't just want it for skiing. Cotton parka, about $144. Cotton pants, about $108.

3. A bright red nylon rain suit—to jog in, to layer over jeans and a sweater—a pullover with elasticized neck and cuffs, and matching pants . . . if you want to keep dry, and moving, this is it! Judith Lowe, about $44.

4. The unbeatable rain parka: a big, hooded, yellow nylon pullover, double-layered on top where you need protection most . . . it's even got a drawstring on the bottom in case you want to sleep in it! Sierra Designs, about $44. Makeup, Ariella; hair, Raul of Leslie Blanchard. **Stores and accessories, next to last page.**



1



2



3



4

Jade Albert

Bravado gear from Castelbajac: a big, bright Hudson's Bay Blanket coat to wrap up in — brushed white wool with navy/yellow/red/green stripes and canvas sleeves lined in red. About $535.



The big, blousing cowl-neck sweater in a cozy white hand-knit — warmest when you layer things under it, tuck a woolly muffler in the neck, and wear it with a full skirt and petticoats underneath! Sweater by Pierre Cardin Knits in acrylic/wool/nylon. About $120.

Double tops, double warmth: the grey crew-neck that buttons on the shoulder — terrific over a long-sleeved thermal knit T-shirt. Dalton sweater, in Orlon acrylic knit, about $45.



Cozy to be in at-home: anything velours! The rust-colored button-front blouson and matching narrow pants . . . soft, warm, casual velours is this year's collectible. DBA by Theodore, in cotton. Top, about $42; pants, about $50.

For the most warmth, the shearling duffle: Courrèges' natural-colored hooded version with clasp closings . . . over his white cable-stitched legwarmers. Coat, $800. Legwarmers, $55; in acrylic/wool/mohair.

Heavy-duty gear

1. The un-bulky quilted down parka: Sierra Designs' "flyweight" in brown/beige extra-fine nylon (nyl-filk) with snap closings. About $52.

2. Start with a layer of warmth: a pink ribbed-knit undershirt and matching "shorts"—warmest over tights! Underwear by Kayser, in cotton/Dacron/wool. Shirt, $5.25: shorts, $5.25.

3. The French parachute jacket makes a great windbreak: drawstring waist and hood, and a big center pocket—in 20 colors! By Reminiscence, in nylon parachute cloth, about $24.

4. New take on a windbreak/blouson: copper-colored pearlized polyurethane with a cotton canvas lining, cowl-neck, and cuffs. Stevie For Cyndee, about $100. Makeup, Ariella; hair, Raul of Leslie Blanchard. **Stores and accessories, next to last page.**



1



2



3



4 Jade Albert

The trick is to collect pieces—tops, bottoms, coverings—you can layer as the weather gets colder...

You can't beat a good sweater and pants: Roberta di Camerino's trim cashmere pullover in navy, over grey flannel pants — the fall/winter good-weather basics. Sweater, $170. Wool pants, $190. Any-weather fragrance: Roberta di Camerino's "Donna R."

Looking Great--to beat the weather

Ishimuro

Very soft, very cozy, very new — the big, blousing dress in grey velours, with knit trim and a drawstring waist — extra-cozy with a fur vest over it! By Carola Polakov, in cotton-and-polyester, about $94.

The down-filled hooded vest and matching drawstring pants — both diagonally quilted and reversible in khaki/white cotton poplin — instant warmth for skiing, anytime it's biting cold. Portfolio by Perry Ellis. Vest, about $95; pants, about $120.

One of the warmest — prettiest! — little jackets: the peplum jacket in reversible shearling... terrific over a challis skirt and boots. Christian Aujard, about $650.

The long blouson-cardigan: Mic Mac's zippered green sweater with pockets — full on top and narrow from the hip down — makes a warm top layer over other sweaters and jeans. Mic Mac acrylic/wool cardigan, about $120; cotton corduroy jeans, about $56.

Rain gear



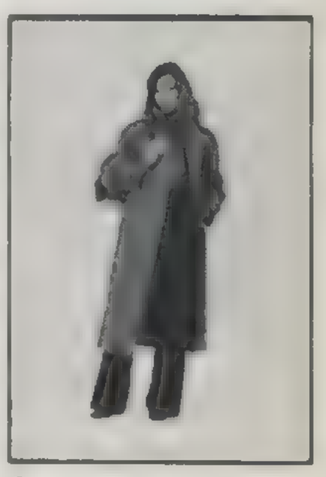
1

1. The pile-lined zippered jacket in tan poplin with an elasticized waist and snap-off hood. Forecaster of Boston; polyester-and-cotton poplin, acrylic pile; about $62.

2. For keeping dry, you can't beat a rubberized raincoat: Calvin Klein's great-looking coffee-colored balmacaan! In polyester and cotton; about $190.

3. Burberry's new belted balmacaan in tan gabardine—softer, looser, with a deep inverted pleat and their warm wool-and-camel's hair plaid-lining. Burberrys', in cotton gabardine; about $240.

4. This year's anytime "silk" raincoat: the taupe-colored Qiana trench. Judy Scates for Raincheetahs, about $150. Make-up, Ariella; hair, Raul of Leslie Blanchard. **Stores and accessories, next to last page.**



2



3



4 Jade Albert

From a velours dress
to a trench coat, there's
more softness, more ease,
more real-fashion dressing
to beat the weather!

Something easy and warm to slip on at home: Bill Atkinson's furry-soft caramel-colored pullover with string ties at the neck, over matching zip-front pants. Top, about $78; pants, about $90; in angora/acrylic/nylon.

Ishimuro

Looking Great--to beat the weather

The big, soft, blousing dress that's news this year is just the coziness you want . . . indoors, outdoors, at-home — everywhere!

The two-piece sweater of a dress, *right* a long, full sleeved top with string ties at the neck and a matching full skirt — in super-soft camel-colored wool/rabbit's hair/nylon. This year's easy, all-the-time dress — to slide under a coat, to wrap in a serape . . . to layer over a little cotton knit undershirt for extra warmth. Vogue Pattern 1736, from a Saint Laurent design. Wes Gonnet fabric. Macy's, N.Y., Gallery of Fabrics, Atlanta; Vogue Fabrics, Evanston, Illinois.

Great curl-up-by-the-fire-dressing, *far right* a wide-necked caramel-colored cotton velours pullover dress with drop shoulders, full sleeves, and pockets. To wear loose or to blouse with a coppery belt. Very Easy Vogue Pattern 9900. Dan River fabric at Fabric Plus, Charlotte, N.C.; Gem Fabric Centers, Austin. Pattern details and accessories, next to last page. Makeup, Ariella; hair, Raul of Leslie Blanchard.

VOGUE PATTERN 1736

Dress-weather

Ishimuro


VOGUE
PATTERN
9900

Money

You and your STOCKBROKER

How to pick the "rep" who will help you most—plus a money-saver trick: ordering stocks at a "discount"

By William Flanagan

The stock market is like a mysterious, fatally attractive woman only occasionally responsive to ardent advances. But the fascination is so overpowering that no matter how often or how badly we are burned, we keep coming back for more. Good luck.

One way said to improve your investment chances—or so we are told by television commercials—is to have the right stockbroker. Nonsense. Brokers, alas, are nothing more than good order-takers at their best; inept and sometimes irresponsible wastrels at their worst. Don't expect miracles from any broker. As a colleague of mine put it so well, "The brokerage house made money on my investments, the broker made money, and two out of three ain't bad."

The simple truth is that, to make money on the stock market, you have to make the important investment decisions yourself. It stands to reason: If your broker could make money trading securities for his or her own account, he wouldn't be so commission hungry and wouldn't play the role of the tipster, calling up clients trying to convince *them* to buy or sell.

Moral: Your broker is not a miracle worker. The sooner you appreciate that, the better your investment chances. But your broker *can* help you with research, suggestions, opinions, execution, and encouragement. Brokers are the mechanics of the stock market, nothing more.

In selecting a particular broker, remember that the firm is really most important. The number of brokerage houses is shrinking these days; and if your broker works for a small firm that goes under, it can take months for you to get your account cleared. (All brokerages belong to the Securities Investor Protection Corporation, which insures each investment account for up to $50,000. But in the event of liquidations, as with McDonnell & Co. and Weis Securities in recent years, things don't always run smoothly. There can be months-long delays in settling accounts, during which time you cannot buy or sell the securities if you would like to. Large brokerage houses insure your account for up to $250,000 or more, however.)

It's the intense competition—triggered by the Securities and Exchange Commission's ruling a few years ago that brokers can charge different commissions for the same services—that winnows out the weaker companies. Unless you deal in large numbers and can benefit from a discount broker (to be explained later) it's best to stick with a large firm. The New York Stock Exchange does not keep tabs on brokerage firms by size; but among the largest are Merrill Lynch; Paine, Webber, Jackson & Curtis Inc.; Bache Halsey Stuart Shields; E. F. Hutton; Shearson Hayden Stone, Inc.

While it is likely that some of these firms will eventually merge (Shearson Hayden Stone has recently acquired Faulkner, Dawkins & Sullivan, for example), they are financially healthy enough so that you shouldn't have to worry about any cash or securities in your account if they should merge. Still, it is wise to double-check on the financial status of the brokerage firm with which you deal. The easiest way to monitor a firm is to read its quarterly reports and annual audited financial statements. Brokers are required to send these documents to their clients, regardless of the size of the firm or whether its ownership is public or private.

The figure to look for in these statements is what is called the net capital ratio. The Securities and Exchange Commission says that a broker's net capital should not fall below 6 percent of the "aggregate debit balance arising from customer transactions." The higher that percentage—in other words, the more money available to offset debit—the healthier the firm. In the last quarter, for example, Merrill Lynch had a net capital percentage of 11 percent. Anything over 7 percent is considered healthy.

If you do a lot of trading—and don't need the services of a major brokerage firm in terms of research and information assistance—consider using what are known as "discount brokers." These "pipe rack" brokers can save you up to 50 percent on commissions. You won't get any personalized service, as you would with a registered representative from a major brokerage firm; but there are those commission savings. The reason discount brokers are cheaper is that they often trade among themselves, in large quantities, and pass some of the savings along to the customers. Among these firms: Quick & Reilly, Inc. (New York); Daley, Coolidge & Company (New York, Cleveland); Columbia Securities Corp. (Denver); W. T. Cabe & Co. (New York); First Columbia Corp. (Seattle); Blinder, Robinson & Co. (Westbury, NY); Conner, Redwine, Inc. (Charlotte, NC); Darby Securities Co. (Westwood, NJ); Thrift Trading Inc. (Minneapolis); Marquette de Bary Co. (New York); Source Securities Corp. (New York).

O.K., you might ask, these are the firms to go to; but what about selecting an individual registered representative? Which person should I deal with? The simple answer is: The one who *needs* you the most. If you have only a limited amount to invest, the established, more experienced representatives obviously are not going to have a lot of time or inclination to work on your account. But a young, hungry rep could. A few calls to the managers of brokerage-house branches convenient to you doubtless will yield possibilities.

When you talk to a representative, bear in mind that personal rapport is important, but competence is even more so. Ask her or him about options, commodities, municipal and corporate bonds, as well as stocks.

Finally, as a test of the rep's integrity, inquire about stock custodianship and the firm's policy on returning cash to you when you sell securities. Unless you have a margin account—in other words, borrow from the broker to buy stocks—you are entitled to physical ownership of the securities you buy. Yet most investors leave the stock certificates with the broker, for convenience's sake. There is very little risk doing this, but ask the rep about it anyway—and see what she or he suggests. If you are not even told that you can take physical deliveries of your securities, be wary.

Another practice worth questioning is how the firm sends you money. Many firms, when sending you a check, will debit their out-of-town accounts to maximize their cash float. If you are in New York, for example, and you sell securities and request the cash, your check is likely to be drawn on a California bank. The check will take a few days longer to clear than would one drawn on the local bank—and that extra time can add up to a lot of extra income for the firm, which uses that money in the interim. Any registered rep worth his salt will advise you of these practices. ▽

FATHER'S DAUGHTER

(Continued from page 303)

riage and has remarried. The men she loves seem to be the first to break away. At thirty-one she is often in deep mourning for one of these men or twanging in panic because she feels abandoned. Over and over, her friends warn her to be careful. She smothers men: she makes too many telephone calls to their offices, she shows too much concern, gives too many gifts. She pleads. She fusses. She mothers. She hovers over them.

"My father used to say 'you're the only person who matters to me,' " Elaine said. "He gave me a nickel every day that I didn't cry.

"Once, when I was very small and was hospitalized for tonsillitis, he came to see me and I said—in baby words—'I thought you didn't want me anymore'; it made him cry. He cried more than I did." She is not sure, or cannot tell, why her father cried; there is a passage in one of his novels about brilliant men whose names will not last after their funerals.

"He was always saying, 'Don't worry, baby, I'll take care of it.' But he couldn't take care of anything," Elaine said. "My mother tried to make my sister and me independent; my father tried, but he didn't know how to do it. When I was a little girl, I had a pull-toy, a little train with animals on it. I would come from the park and Daddy would smile and say, 'I can hear you blocks and blocks away.' Perhaps that's why I pull on men the way I do now."

There have been more than ten years of psychoanalysis; she understands what drove her into prison, but it is such a familiar place now, her own pain so constant, so familiar it has become strangely useful. It is easier to stay inside.

"Fathers that mattered made jokes, made money, made wonderful fusses over their children"

"When I married John, my father said John would leave me when I was between thirty and forty unless I learned to let go," Elaine said. The father's prophecy came true: John left her. She was eleven when her father left her mother. She remembers not her mother's grief but her own, which devoured everything.

"It was me he left," she said. "It never occurred to me he left my mother."

More than one psychiatrist has told us that when we have trouble and sorrow dealing with our parents it is often because we are reacting to memories of both them and ourselves, not reacting to the realities that now exist.

It does no good to tell Elaine that she is not abandoned, that she is old enough to know better, that she must change analysts, stop munching on herself. No good at all to point out that it is she who decides that the men she claims to want and to love will always leave her. She stays the victim, the bereaved child, the small girl forever loyal to the father who was so much like a Russian prince. Yet she knows better, without quite believing in what she knows. She understands what should have been made clear to her as a child.

"That father and mother must love each other, but the child must see and must know that the father's love for her is not the same as the father's love for the mother," Elaine says. But she is reciting these words the way a diligent pupil recites the multiplication tables without really believing that they mean very much. It is Elaine who makes me remember what I did not know I knew. Years ago, when I was complaining to a friend about my own father, the friend became impatient and quoted C. G. Jung, the Swiss psychiatrist who has been called the founder of analytical psychology:

"We are responsible for our childhood," he said.

It means this: There comes a time when we must surmount the past while seeing it as clearly and as honestly as we can and move uphill, no matter if we stumble or limp or if the air seems too thin.

But still I blame my dead father, without knowing it, for much of what has gone wrong. It cannot be my fault, I say; it is his. There are case histories all around me of how women whose relationships with their fathers were sorry or damaging ones tend to marry men who are similar to the very parent who caused them

(Continued on page 346)



Cucumber and Beauty

by ANA MAHER

Every woman, at some time in her life, faces the spectre of an aging skin. Most women never solve the problem, and finally become resigned. A fortunate few find the answer and are rewarded with a complexion that remains fresh and youthful all their lives.

Twelve years ago, I had this skin problem. Nothing serious, but when I took my mirror over to a bright light, I could detect evidence of dryness and tell-tale signs of advancing years. And I didn't like it. I knew that these were danger signals that warned of an aging skin.

I was also very bewildered. I had always taken the best care of my skin. And no matter what I did, my complexion showed no improvement. Finally I became resigned. After all, everybody gets older and most of us show our age.

Then one day I had a visit from an elderly widowed neighbor. This charming lady was about seventy, but she had the most beautiful, moist, youthful skin. I remarked about it and mentioned my own skin problem.

She told me she used a marvelous cream which had been formulated by her late husband, a physician, and that she made it herself. "Try it," she said, and then she left and returned with a jar of this cream.

So I tried using my neighbor's cream.

In only three weeks, I began to see a marked improvement. My skin was fresher, clearer, smoother. After two months, my former dry, dull skin was revitalized. My skin now had a youthful, almost translucent quality. I was thrilled with my neighbor's formula.

For six years, this kind lady kept me supplied with this cream. And I want to tell you that my skin was more vital and younger looking than it had been when I first started to use it, six years before.

Then my neighbor died suddenly—and with her went that wonderful cream and its secret ingredients. I was saddened by the loss of a good friend—and dejected by the loss of a miracle cream. Her family told me that her personal papers revealed no formulas of any kind. I was desperate. But I did have three jars left from the last batch she had made.

So I took the cream to one of the best known analytical cosmetic chemists. The cost of the analysis was enormous, but I got what I wanted. I had the wonder cream formula.

It had a base of pure cucumber juice, two super-moisturizers, three natural lubricants, and a special component to keep the cucumber juice fresh. My chemist told me that the formula consisted of only safe, pure ingredients—no hormones, estrogens or steroids.

I made a batch of cream for myself, following the chemist's instructions. Then my friends and relatives began using it. And in every case, the results were absolutely astounding.

Soon friends began insisting that the cream should be made known and available to all women, since the problem of aging skin is universal.

So my cream was put on the market six years ago, with the financial help of an uncle. It is called Cucumbre Frost.

The same wonderful results experienced by me, my friends and relatives were repeated time and time again by women all over the country. I have in my file hundreds of letters from grateful women telling of the remarkable results obtained with Cucumbre Frost.

Treatment is not a complicated ritual. I don't have time for that and the chances are you don't, either. You apply Cucumbre Frost at bedtime. Leave it on all night. It feeds, protects and nourishes your skin while you sleep.

I know what Cucumbre Frost can do for you. Therefore, I offer you this UNCONDITIONAL GUARANTEE. Try it. See for yourself in your own mirror how, after a few treatments, Cucumbre Frost helps revitalize dull, dry, aging skin. How, when used regularly, Cucumbre Frost helps facial skin to regain lost smoothness, moistness and freshness. Many women wrote me of astonishing results after only two weeks. Some take longer. But I say this to you: If, for any reason, you are not delighted with Cucumbre Frost—return the unused portion to me for a complete refund. No questions asked.

You have the opportunity to have a vital, youthful, lovely skin—at no risk. Cucumbre Frost can be purchased only by ordering it directly from me. Simply fill out the coupon and mail today.

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FATHER'S DAUGHTER

(Continued from page 345)

such pain. Pat, the child of an alcoholic, marries a man who drinks to excess; Tessie, the child of a brooding and often brutal man, has a husband who also frightens her; Caroline, the daughter of a salesman who was always away from home, is the wife of a Navy officer.

But it is not quite that pat. In New York, a psychoanalyst named Beverly Dennis spoke of her patients, women ranging in age from their twenties to their fifties:

"Yes, we discuss relationships with fathers over a long period of time; but mothers always come up first, mothers are what my patients first speak about. The reason that fathers come up second is that their power is perceived through the mother," Dr. Dennis said. "Women, mainly, are very involved with their fathers' approval of them. The daughter turns to the father to approve of her in a complimentary way. When the father does not approve of the daughter, there is apt to be a lot of trouble.

"All human beings want recognition of their perfection and beauty," she added. "Parents seem to be very much into correcting what they see as imperfections in their children. But we are more perfect than imperfect."

I speak of two friends, both now in their forties, who never knew their real fathers. One father was killed in World War II, the other died in an accident. Both women have married older, stable, kindly men. They seem content with their marriages. Is it so dangerous to marry a father figure, I ask.

"There is a danger. The relationship is very unequal," Dr. Dennis said. "A father has total power, protection, and guidance, because you give up your independence. In finding a man who is a father, the problem is that this man will take his position very rigidly. He will not confide in you or consult you or entertain your individuality. He thinks of you as an extension of some part of himself that he is free to protect and to pleasure. He is a man who is not revealing himself to his wife. She may still be getting her father, but there is no such thing as a very good father."

"Why not?" I ask. The idea is startling.

"No one ever had anything more than a good enough father or a good enough mother," she said.

Do we tend to marry men like our fathers or exactly the opposite of them?

"A lot of women marry their mothers in men. In other words, they seek out men who demand the same perfection from them that their mothers demanded, who will admire and cherish them as their mothers did," Dr. Dennis said. "The minds of women are affected by the marriage of their mother and father. These two people go on in the daughters' heads, battling it out inside the personalities of their children. The fathers are inside their daughters' heads. Every girl is a man as well as a woman, you know."

A thirty-eight-year-old friend, Barbara, whose life is in upheaval, reads my notes of this conversation and seems perturbed. She is quitting New York and her husband to move to Arizona to begin a simpler and happier life. I know her parents: Polish immigrants, hardworking, cautious, deeply devoted to her. The father is silent, stubborn, almost wooden. He seems worried nearly all the time. The mother is quicker, more expressive, an alive and pleasant person who worries about the daughter.

"My father loved me very much all the time," Barbara said. "But there was an enormous conflict, a running battle, when I was between eight and twelve. My grandmother and aunt came here from Poland to live with us. My grandmother loathed my mother. They fought. I was the only one able to defy her.

"Both my parents always told me their problems. I was always in the middle of the fight. They were very dependent on me, even when I was small," she said. "I was always the caretaker. I went on taking care of everyone, including my husband. I guess I was afraid that no one would ever take care of me. Like my husband, my father has locked himself up and hardly knows what my mother thinks or feels. My own husband hardly knows whom he has been married to for nine years. I ask myself—why?" But she begins to see the outline of an answer.

Few parents, however, choose to make their child's life miserable. It is useless to blame fathers and mothers for the way they treated us. Every set of parents, if they could choose, would prefer to be the world's best parents.

Sometimes acts of cruelty, and then repentance and the asking of forgiveness, can be easier to accept than a wall of indifference. I ask three middle-aged, middle-class

"Even a smack would have been better than the remoteness of my father"

women how they feel about their fathers now that they are raising their own children. No one cites examples of "cruelty"; there are only complaints about what was perceived as indifference on the part of their fathers, the distance they kept from their daughters, their inability or refusal ever to ask: "What is bothering you and may I help?"

"Even a smack would have been better than the remoteness of my father," one woman said. "It was as if he had disavowed me, as if I were not there." Now she sees her father as the shy, stiff man he has always been, yet one who is able to relax and enjoy his granddaughters as he never enjoyed his own children.

"I think it's better between us because he needs me now," the same woman said, but without bitterness.

Many of us were disappointed or felt rebuffed; but few women can recall beatings, harsh abuses, or sentences that stung for the rest of their lives. There is a famous story, perhaps not true, that still lives in the South. A legendary Southern writer, whose work still dominates and haunts younger men, used to retreat, after finishing each novel, for days of terrible drink-

ing. He drank like a man rushing to his death. His only child, a daughter, once tried to prevent him. He paid no attention.

She made a last, desperate, plea. "Don't, don't; think of me," the girl cried out. The writer looked at her for a second, then spoke before he withdrew.

"Who ever thought of Shakespeare's daughter?" he said and left. It is such an appalling story it makes me laugh.

* * *

As we grow older, whatever our grievances, it is often our fathers who have left a legacy that sustains and strengthens us. Eleanor McGovern, the wife of the South Dakota Senator who ran for President in 1972, grew up on a farm in the dust bowl. She had two sisters, one a twin, the other seven years younger. When the twins were eleven, the much-loved mother died, at thirty-four, from surgery. Eleanor's father had left the parenting to his wife—as so many men do—and when alone with his three daughters he never seemed to know quite what to do.

"Even though he worked nearby and was always around the house, I felt self-conscious with him and suspected that for years he blamed us for Mother's early death," she wrote in her memoirs, *Uphill*. "I know now that he tried to be a good father. He cared for us in an awkward, bumbling way, but we did not appreciate that. Our main concern was to compensate for being an added burden."

On the farm in South Dakota, her father —whom Eleanor McGovern describes as a "mental man, not a physical one"—read constantly. He read to himself, he read aloud, he gave the children long monologues about what he was reading. The sessions were often exhausting for the children: Eleanor sometimes ached until she wanted to cry; but she developed a lifelong hunger for reading that helped fill in what she perceived as huge gaps in her education and, more important, she learned from her father deep feelings of concern and responsibility for others.

The psychologist Mildred Newman, whose late father was a businessman, remembers him as a man with "a joy for living.

"He taught me to care about people and to respect the differences in them," she said. "Everybody had to be allowed to live their lives as they wanted to. I learned that at a very early age."

It is a mistake, of course, to honor our fathers by building memorials to them. Daughters who are pushed by their fathers, openly or most subtly, into being lawyers or athletes or cadets will find it hard to know their own self-worth. Women driven to attain goals that are not truly their own, but those desired by their fathers, might please the parent at a chilling cost to themselves.

I ask a twenty-seven-year-old neighbor, a lawyer, what it is he wants for his three-year-old daughter, Laurie. We see each other in the elevator, at the dry cleaner's, in the supermarket. He has no glib answer. The question is a huge one, and his answer comes slowly.

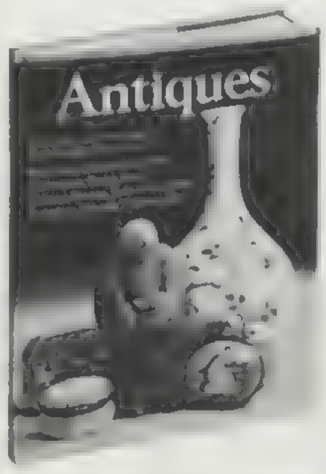
"I guess I want her to value herself and know how much she has been loved," this father said. "I want her to be free and strong and know her value and leave us when she should."

It seemed a simple, splendid hope; perhaps no daughter could ask for more. ▽



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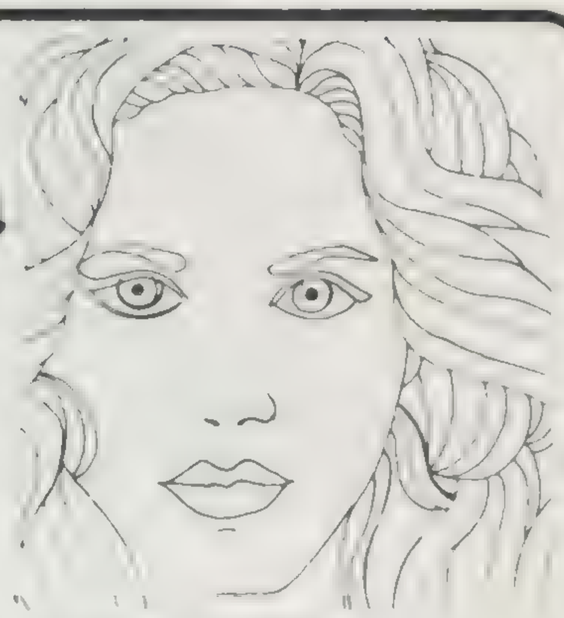
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MUSIC '77

(Continued from page 300)

seem unsure of how much they want to show of their deepest feelings and of how adamantly they wish to pursue a career that may tear them from their private lives.

The same directness as the McGarrigle sisters' can be heard in Black music and even in centrist pop. Stevie Wonder has grown steadily and impressively since his days, fifteen years ago, as a laughing, dancing, twelve-year-old blind "genius." Today, he is beginning really to earn that appellation, with his alternately infectious and moving songs about love, childhood, and brotherhood. His towering commercial success—whenever he gets around to releasing an album—attests to the eagerness with which both Black and white audiences will respond to originality.

Adventuresome groups like the Trammps and the Miracles and such personable solo singers as Johnnie Taylor, Minnie Riperton, and Marlena Shaw suggest that the newer Black music is getting back to the business of speaking straight to people's emotions. In pop, it isn't all bouncy blandness (and even when it is, that blandness seems to be taking on a new buoyancy, as with Abba and The Captain and Tennille). Fleetwood Mac's success over the past couple of years is the most refreshing proof yet that it's possible to sell millions of records, be happily entertaining, and still sound original. With the addition of Californians Stevie Nicks and Lindsey Buckingham to the British veterans John and Christine McVie and Mick Fleetwood, the band has hit upon an irresistible blend of blues-based British rock and buoyant West Coast folk-pop.

In classical music, composers finally seem to be freeing themselves of an unhealthy fixation on the dregs of Arnold Schoenberg's serial system. That system, nobly conceived, was erected in the 1920's as a desperate bulwark against what Schoenberg saw as an engulfing tide of musical chaos released by the collapse of the traditional harmonic system. Some wonderful music was produced making use of Schoenberg's theories, but too often in recent decades—especially in those parts of America still nervously subservient to European approbation—the music sounded hopelessly overintellectualized. Now composers are beginning to welcome rather than to resist the musical "chaos" just outside their doors, and the result is a happy loosening of self-conscious musical bonds.

Former serial composers like George Rochberg have turned to a new sort of tonal music, one that freely quotes and re-creates the more accessible styles of the past. More interesting still are composers like Philip Glass who create in a totally new idiom yet who owe perceptible debts to a wide variety of "different kinds of music." Glass's hypnotic tapestries of sound consist of intertwining strands of pulsing short notes and longer, sustaining tones produced by his own ensemble of electric keyboards, amplified winds, and soprano voice. His music can recall Indian ragas or new jazz or even progressive rock, but it speaks always for itself.

Jazz, too, is moving out of the elitist corner into which its own evolution had forced it. Just as classical music had followed the logic of its own development into a more and more abstract and abrasive vocabulary, so did jazz—our own native American art. Today, jazz musicians like Keith Jarrett and, indeed, the bulk of the New York loft avant-gardists move freely through a wide range of styles and generally work in a more open, available manner than they did a few years ago. Jarrett is especially moving with his unique piano improvisations, coursing rivers of sound that sweep the whole history of keyboard playing into an organic unity. His recent, two-disk recording on the organ finds him exploring an unabashedly mystical realm of sound colors.

In the past, music—and art in general—seems to have moved in cycles, swinging like pendulums between periods of creativity and quiescence, generally conforming, at any given time, to a particular constellation of shared styles. In the nineteenth century, Germany produced great composers but made hardly any impact in the visual arts; whereas England had great writers and hardly any composers. Great operas were composed in the first half of the seventeenth century; then not much really compared in impact until the second half of the eighteenth. Now, opera seems to have trailed off again. More recently, the French had a burst of filmmaking creativity in the 1960's, while the Germans were dormant; the roles, now, have been reversed.

Americans like Glass and Jarrett—and, indeed, many of the pop people—suggest that a new musical evolution is at hand. With the proliferation of our awareness—through scholarly knowledge and recordings—of every aspect of our musical past and of third-world and popular styles not previously considered "worthy" of serious attention, we suddenly find ourselves with unlimited possibilities. Those possibilities extend effortlessly into the future, too, with the infinite range of sounds available through electronic means.

It's inevitable, then, that the rest of this century should be a time of musical synthesis; and even now we are surrounded by original artists who draw from the most disparate sources: Glass, with his blend of minimalist structural purity, Indian ragas, and Western classical counterpoint; Fleetwood Mac with the blues, British 'sixties rock, and 'seventies Southern California folk-pop; Sid Selvidge and Ry Cooder, who synthesize the whole range of Southeastern American folk music; Hall and Oates, who blend white pop and soul of every sort in classy, dizzying profusion; and on and on. Music is both coming together and addressing itself to you, its audience, in a way that it hasn't done for decades. This is a heartening sign, because this new openness has to mean something healthy about life in general. Maybe, after sixty years of war, totalitarianism, and upheaval, we are moving into a time of growth and renewal, one in which artists—so often harbingers of change—are abandoning a defensiveness brought on by fear and are reaching out, once again, hopefully. ▽

WHO YOU ARE NOW

(Continued from page 302)

women in these pages, these women *are*. They talk. You can even hear their voices, imagine their sentences, the veracity with which they might clear their throats. Blink. Shift their glass into the other hand, put the next foot on the staircase. Unfold their arms in exasperation, throw back the hair from the forehead and contradict you. Wink. Offer you a drink or a joint. Say something funny. These women are real.

And that's the shock of it. We're not used to seeing real people in pictures, still less in the case of women. Women, of all things, are meant to be false in photography. Deterrents to the rest of us. Disciplinarians, prescriptive formulas, hindrances, rebukes. We are not meant to see ourselves in the other women selected to "guide" us. And we are particularly admonished against seeing the new breed. In life they crop up now. Increasingly. But we have always had them. Look at the older women in this collection. We have always had them. Hidden. Unknown. Look at the painter Cameron. Almost the stone-carved face of an old Indian. But a painter of curious images of women on fire for thirty years somewhere outside Los Angeles. Or the shopping-bag woman amidst the insurgence of her debris. The martial face of a Tai Chi master, her serene power as big as the New York skyline behind her. They do not conform. Still less the young or the beautiful. Beautiful in a different way. Strong. Beautiful for themselves. Or even each other.

Because you feel the solidarity among the women in this book. Friends of each other and of their photographer. Women for whom women can be friends. Even lovers. Some of them are. This, of course, is the most subversive element in them. The Lesbian. But that its independence, the very autonomy of that stance (for we speak here of something much more pervasive and *social*—that is socially operative and effective—even than sexual or erotic or sexual preference, those narrow divisions) has actually flowed over now, burst its bounds, invaded the consciousness of women hitherto "safe," sacrosanct, preserved by custom or convention or class. And therefore respectable. These women aren't. It shows in an aura, a look. A look of freedom and autonomy we have never seen before. Not on paper. Not where looks are recorded for us to examine and compare, be admonished. Study. Measure. And find ourselves wanting.

Because the selection of published photography is always both aesthetic and socially prescriptive. And the female always the nearest vessel to such ideas. Therefore the more surprising that, after many tribulations with commercial publishers, one of these mavericks (see the first picture in the collection and you see her at work) has taken it upon herself to be the first to record and print what is really our generation of women. We are young or old or tough, lots of us are tougher than women are ever permitted to be and still get their picture took, still less put in a book. Glamorous or unknown, a star or someone's doctor, a poet or an actress or a child, a telephone lineswoman or lovers at a picnic. Women lovers. Lovers of women. Young and obsessed or old and solid. Regal as this black woman in a shawl or that white woman on a motorcycle. Or enigmatic as another young black mother at a streetcorner. Or tender, or angry, or amused, or voluptuous, or thoughtful.

The lot of them. They with the new thing in their eyes. Looking back at you. And beyond. Because they're the future. And they know it. ▽



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When you give up dolls... you can begin to love men

By Anne Taylor Fleming

When my grandmother was little, how little I don't know, her brother lined all her dolls up at one end of the dining room and shot them with a BB gun. Why this took place in the dining room I don't know. My grandmother's people were Southerners, from Maryland, and lived, I think, in some big old-fashioned house on some shady street in Baltimore. I imagine the dining room in this house to be quietly and sadly elegant: heavy embossed wallpaper, chairs covered in greying green and white striped satin, and a dark cherry-wood table laid, always laid, with crystal candelabra and lace tablecloth—a room, in other words, left over and rarely used. I know none of this to be true. How little it seems I asked, though when I was small, my grandmother and I spent many hours in many beds where she evoked for me the smell of fresh biscuits and of magnolia blossoms better than any writer ever could. I do know that this dining room, or one like it, was the scene of the shooting of my grandmother's dolls, an incident that was, I'm convinced, central in some large way to her character.

The shooting left my grandmother with a lifelong fondness for men. There were no more dolls and, after, very few women friends. She was what people call a man's woman. She loved men; she dressed for them; she flirted with them; and she married two of them, both gentle men with impeccable manners, men of what people call the old school. I knew neither of them. My grandfather wrote short stories, then screenplays. It was he who raised my mother when my grandmother went to Europe with her second husband. All I know of this second one is that, when late in life he lost all his money and they could no longer afford to winter in the South of France with the Duke and Duchess of Windsor, whom my grandmother always called Mrs. Simpson from Baltimore, he took a job at Alfred Dunhill's in New York, selling leather and cologne to men just like himself, except they still had money. This was thought very brave.

Also, according to my grandmother, her husband boned a fish, preferably Dover sole, better than any other man. I know no more about him. Except that my grandmother must have loved him. When you grow up, you discover that the people you had thought loved each other really didn't, hadn't for so many years everyone had lost count. So I was very happy to know that my grandmother loved this man right up to the end—first his, in 1953; then hers, just a year ago. "My darling Tommy," she always called him. Then again, she always called her first husband, "My darling Steve." She said she was delighted with the prospect of joining them both in Heaven. I think she wanted to make mischief all over again.

When I was little and feared abandonment, as most children do without even the slightest provocation, I was mad at my grandmother for leaving my mother. I couldn't imagine such a thing. But she was right. What does right have to do with a life? She was herself, that's all. She was not a mother. She was a Southern Belle looking for the lost South in Paris, London, Cannes, Bermuda, anywhere where pretty people in pretty clothes gathered to dance, play canasta, and converse lightly. In that world, children, whose births disfigured one's figure, were raised by nannies. My mother had some *mam'selles* before being left with her father, who nurtured her far better than any nanny ever could. My grandmother knew that. I didn't until I grew up. By that time it didn't matter; I already loved her.

By that time, my grandmother was beginning to be an old woman. Her lipstick, raspberry red, was always a bit smudged around her mouth; and her eyebrows were as black and thick as Ernie Kovacs'. They got thicker each year I knew her. She drew them on every morning with a thick, black crayon. She had marvelously regular vanities right up to the end. Her vanities never veered off and went funny and old-ladyish. She was always badgering someone to take her to Penney's to buy a new bra; because her breasts, like her eyebrows, grew heavier each year, and she didn't want them to fall and be unsightly. I took her only once. Her soft, tissue-paper flesh looked as if it might tear. I turned away.

We would often forget and buy her a dress with a zipper in the back, which she couldn't do up. In the mornings, she'd put on her lipstick and eyebrows, take out her nightly pincurls, put on her 4711 eau de cologne, her lifetime smell—rather, my lifetime smell of her—her stockings, which never sagged, her shoes, dress, and then a sweater, Orlon now, not cashmere. Then she'd walk, a short woman with the carriage of a tall one, to the local shopping mart where the young man in the bookstore would reach under her sweater and zip her up. It was their habit together.

He liked her. Men did. Even when she was seventy-nine, her last age. She had still that gritty, imperious, charming manner of Scarlett O'Hara, a manner born of Southern chauvinism, a manner born of the security of thinking you are well bred and thinking that that matters, a manner born of the security of having been a pretty girl and thinking that it is your just due. All her life, she must have expected to be pretty. There is no substitute for that expectation. Not even prettiness. No late-blooming beauty ever feels as safe or as pretty as the girl who begins life feeling that way.

Let me go back to the girl my grandmother must have been. Far better to end there. She was pretty, yes, adequately, as it turns out, not wildly. She did have very alive eyes and a very small waist. She wore soft, long clothes cared for by some Black

(Continued on page 356)

Tipping is an art, not a science

By Studs Terkel

It is a delightful journey to Verona. At every village stop there are parked rows upon rows of bicycles. As the young men get off, they hop onto their two-wheelers and speed down the road. Ah, I say to myself, De Sica again. I am at the window, waving. They wave back. Men, working along the ties, gandy dancers, Italian style, are calling out to everybody, myself included. I have thrown my coat across my shoulders; a cape; I am a Bolognese. *Salute*. I propose imaginary toasts. The spirit is festive.

It is only now I notice the sudden quiet on the train. I am the only passenger in the car. I walk through the train. I encounter nobody. A scene out of Kafka. A Bergman dream sequence. My heart sinks, I know not why. We pull up to a siding, near the hill. Hey, this doesn't look like Verona. I look out the window. The sign: Brescia. Ah, Pope John's home town. I feel good. Below, an arrow: Verona, 60K. I feel bad.

I study my ticket stub. Yeah, Milano-Verona, that's what it says. I walk all the way toward the front. In the last compartment is a lone passenger. He is tightening his suitcase straps; he is about to disembark. I hastily leaf through my small, fat Collins Italian-English Dictionary: I show him my stub. "Treno a Verona, eh?"

"Sì, sì." He nods. I feel better.

I point to the sign outside. "Brescia."

"Sì, sì," he nods. I feel less better.

He is wearing dark glasses. He smiles and shrugs helplessly. Could this be Marcello Mastroianni? There is compassion in his voice as he says, "Non parla italiano?"

I shake my head. "No. Inglese."

"Americano?"

"Sì."

"Parlo solamente italiano." He looks very sad. I mime, I indicate my plight. I point toward the distance. He doesn't understand. Once again, that shrug and compassionate smile. He must be Marcello. It is the final scene from *La Dolce Vita*. I am the young innocent girl, the Umbrian angel, calling out, across the rivulet, to his creative nature. Nothing. Two lost lambs, we stare at one another. Is this train bound for glory, this train?

He escorts me off toward the depot. The stationmaster is the identical twin of the one I met at Milano. He, too, is fat and genial. He studies my ticket. "Sì, sì," he sighs. I sigh. Marcello sighs. My train companion says, "Buon giorno." He shuffles away. The stationmaster says, "Buon giorno." I say, "Buon giorno."

A porter takes my valise and walks me toward the desk. A tiny elderly lady is furiously scribbling away. She bears a remarkable resemblance to Emma Grammatica, the actress; wraithlike, wild-eyed. She looks up, smiles pleasantly. She studies my ticket. A young man, her colleague, studies my ticket. In unison, they say, "Sì, sì." I point to my wristwatch. Four o'clock. The young man studies the timetable. "Otto," he says. The next train to Verona is eight o'clock. He points toward the trees and grass and flowers and benches. It is a beautiful afternoon.

I slap my cheek. I know the woods are lovely, dark, and deep, but Christ! I've got promises to keep. "Piano, piano," he says softly, gently. The old lady nods. "Sì, sì." There is a *ristorante*, he says. *Mangiare*. Not a bad idea. I'll never make that banquet.

The young man at the oven is aware of my despair. And my sense of mission. And my clown smile. He sets the marvelous veal before me that he had himself prepared. The waiter is, at the moment, otherwise occupied. Never mind, he'll serve it himself.

As I leave, I notice that the young man and the waiter are arguing, not heatedly; it is a dispute, nonetheless. Something tells me I am responsible. It is the tip, a rather large one, I have left on the table. The proprietor shakes his head. He says a few words. He is chiding me, I know. It is I who had induced the young man to violate protocol; it is I who had brought chaos out of order. My wretched "Scusi, scusi" does little to assuage hurt feelings. I am the serpent in the garden. I've done it again.

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BEAUTY COLLECTIONS

(Continued from page 284)

Revlon's U.S. president. "Of course, there's no objection to women who are not working and just busy using Formula 2 The New-Face Hygiene. Each product is clearly marked, so that a woman can easily determine the ones that are right for her, based on age and skin type. And to help, an easy-to-read chart is printed on the side of every package. Once you've figured out what your needs are, the choice is easy—there are just five products in all. "Generally speaking, working women can't take a lot of time for beauty programs," Mr. Woolard explained. "They need a simple, effective treatment ritual that produces results and makeup that's easy to apply." The first step in the Formula 2 program, introduced in 1976, was a combination lipstick and gloss. It was followed, earlier this year, by a lip frost/lipstick combination, in twelve shades. Both products condition lips as well as add color and shine.

The next major step in the Formula 2 program was the addition of the treatment system. Formula 2 The New-Face Hygiene consists of cleanser and moisturizer for slightly-oily-to-oily skin (marked "A"), and a "B" group for normal-to-dry skin. To help the products work better, Revlon research has, for the first time, been able to develop products based on the natural electricity of a woman's skin. The idea: Since skin is normally negatively charged, the products are formulated with a positive ionic charge. In effect, this creates a natural affinity and products "hold" better on the skin; the moisturizer, for example, is longer lasting. The fifth and last product in the New-Face Hygiene line is an Oil Control Stick, to be used by all skin types to blot up the excess oil that can appear in the T-zone (forehead, nose, cheeks, chin) on anyone. The whole system literally takes two minutes to use. One reason: The cleanser includes the toner, eliminating one step. Another plus: The New-Face Hygiene comes in plastic bottles that dispense just the right amount through ophthalmic (eyedropper) tips. "They're mistake-proof and fast," Mr. Woolard said. "We're trying to 'dress' the working woman in cosmetic terms by designing new concepts in products and packaging to work with her lifestyle."

The watchwords at Elizabeth Arden are "Romantic Overtones," which refer to the trends in fashion. "Because this season's fabrics, challis and cashmere, for example, are soft, and because colors are rich, russet-y, and wine-y, we developed makeup shades in the same feeling," explained Joan Steers, Elizabeth Arden's makeup marketing director. The products in the "Romantic Overtones" Collection include a new Blushing Creme, available in six shades, ranging from Pastoral Pink to Sweet Date, a deep-chocolate brown. To go with it, three new shades of Very Moist Lipstick, in the rose/russet range, and two shades of Lasting Cream Lipcolor in pink and Burgundy. There are also three new shades of Nail Lacquer. "The lipsticks don't exactly match the nail enamels," added Ms. Steers, "but all the makeup colors coordinate with one another and with the clothes you're wearing. This year, makeup colors are all soft, and they don't glare." Case in point: Elizabeth Arden's new Powder Blush which can be brushed on directly over foundation or can be used as a matte finish over Blushing Creme. It comes in two colors, Van Dyke Brown and Indian Red.

Another part of the Elizabeth Arden story focuses on eyes. There are six new shades of powdered eye shadow that are applied with a sponge-tip wand. Softcreme Eye Shadow comes in ten shades, all keyed to the romantic look and all water-resistant and crease-proof. "Once you put them on, they'll stay," Ms. Steers explained. "Put them on before you go to work, and you won't have to worry about touch-ups all day." To remove eye makeup, there is a new Cream Formula Eye Makeup Remover. It adds moisture at the same time it's removing the last traces of makeup. Also for eyes, All-Night Lash Treatment, a conditioner for eyelashes and eyebrows, and to be used as a "night cream" for lashes after makeup is removed.

Re treatment, Elizabeth Arden's news—Active Day Protecting Moisture Cream, a non-greasy, non-tinted moisturizer with a sunscreen built in. It's especially for outdoor use, i.e., for the times a woman doesn't want to wear makeup, but still needs protection from the sun.

And, for the first time since it presented Memoire Cherie in 1953, Elizabeth Arden is offering a new fragrance. A blend of flowers with a flourish of spices, Cabriole, as the fragrance is called, is described as a contemporary classic. In keeping with the Elizabeth Arden theme, it, too, has romantic overtones.

Since it was born in 1968, Clinique has concentrated on skin care, though it has always presented makeup colors to enhance a clean, healthy skin. "Start with matte, smooth, even-in-tone skin," explained Carol Phillips, Clinique's executive vice president. Some aids to achieving a matte Clinique look: Blended Face Powder and Brush ("a clean way to fill pores and cut light reflection; *always* apply with a brush"), and Pore Minimizer makeup. Another Clinique product, "Continuous Coverage," blots out circles and shadows. Mouths should "gleam with warmed color," according to Ms. Phillips, who recommends one of Clinique's five "Different" lipsticks, a cross between creamy, opaque formulas and see-through types, in the plum range. Plum-colored Young Face Powder Blusher contours the face, a small spot of glow from Ivory Bisque shadow can be added above the brow, Water-Resistant Eyeliner makes lashes seem fuller, and Blueberry Soft Pressed Eye Shadow is the perfect color-to-smudge-on-eyes. The result is very much a "Clinique" look—i.e., one that expresses the contemporary, healthy woman.

Citrus-scented Smitty, the new fragrance at Coty, is aimed for the "young, spirited woman." Ditto the makeup collection. Coty makeup has a velvety rather than moist finish, cheeks will be colored in hazy winter tones, mouths will be dewy in autumn colors—chocolate, russet, plum—and eyes will be softly blended.

Some of the Coty makeups: "Thick N Healthy" mascara, which treats eyelashes while it gives them a thicker, fuller look; Creme Powder Blush, in four shades, including Sunny Peach and Mountain Plum; and new lipsticks that go by the names of Passionate Plum and Rendezvous Russet, for example.

The out-this-month Max Factor fragrance, Just Call Me Maxi, is just the first of a number of new fall things to be seen at

Max Factor. Also out this month are the first Halston cosmetics. (Both Max Factor and Halston operate under the corporate aegis of Norton Simon.)

Halston's cosmetics are for the high-fashion woman, really, since the lipstick, with its heart-shaped silver-plated case is $15 and the compact, also heart-shaped and silver-plated, is $60. Both are Elsa Peretti designs. Inside the compact: translucent pressed powder. Refills are available for both. The fifteen lipstick shades have all been chosen by Halston, who thinks that a range of fifteen colors provides sufficient choice for any woman. In the future, as new shades are added, old ones will be eliminated. Halston also doesn't believe in fancy names. He calls red "red" and coral "coral." Nor does he believe in frost tones, though some lipsticks have golden highlights. By next spring, a complete makeup line is projected, along with nail enamels, so a woman will be able to be dressed-to-her-fingertips in Halston designs.

The third important Max Factor introduction is "Beautiful Bronzes"—a collection of lipsticks, nail enamels, and eye shadows for dark-complexioned women. Black women have been getting more attention from cosmetics houses recently.

Revlon launched its "Polished Ambers" collection for Black women two years ago with makeup products and extended it last year with an added treatment line. Other companies such as Coty, Rubinstein, and Arden include makeup shades suitable for Black women, too. "All our eye shadows, pencils, nail lacquers, and blushers work well for every woman of any skin tone and a few of our foundation shades will work for dark-skinned women," observed Elizabeth Arden's Joan Steers. "There isn't a shade in our Romantic Overtones group, for example, that I couldn't wear," added Ms. Steers, who herself is a Black woman.

How does Fashion Fair, the company specializing in Black cosmetics, feel about all the competition? "It keeps us on our toes," said Lance Clarke, vice president. Fashion Fair, which was launched in 1973, is now in more than six hundred stores, according to Mr. Clarke. Originally based on products used by Black models, the line is constantly being expanded. New this fall: Special Formula Lotion, a super-rich emollient for dry skins, and five shades of Ultimate Eye Shadow. The makeup plan groups products under three headings: Champagne Browns, Precious Plums, and Loving Reds.

This year, Alexandra de Markoff's big news is nails. The company, which specializes in cosmetics and beauty-treatment products, hadn't—until now—done anything for nails. For Alexandra de Markoff's first nail collection, there are eight colors—ranging from bronze and frost cinnamon to a muted-pink shade.

In the treatment area, there's a new Alexandra de Markoff peel-off mask. And, to glamorize everything, Alexandra de Markoff has a new spokeswoman, Victoria Fyodorova, the Russian actress who came to this country two years ago. Among the products she'll be promoting: Gold Frosting Lipstick, Golden Bronze, and Pink Copper Frosted Eye Shadows, all evening-makeup highlighters.

Charles of the Ritz also is concerned with P.M. glamour. Its focus is on "The Midnight Beauty," and the passion for dancing until dawn. More intense color is permitted at night, and Charles of the Ritz suggests a dusting of its Mauve or Rose Revenescence PowderGlow on cheeks, more eye color, using deeper lip tones. And to spray all over, a new perfume—Charles of the Ritz . . . a heady floral that intensifies the whole romantic turn.

At Lancôme, the fall emphasis is about evenly divided between skin care and color. The care is provided by Progrès Creme de Lancôme, the first Lancôme face treatment product introduced in more than four years. It follows last year's successful presentation of Progrès Texturizing Moisture Lotion, a lotion for hands and body. And like its predecessor, Progrès Creme de Lancôme was tested in France before it was brought over here. What it does is described by the Lancôme people in a simple, straightforward way: "It gives you better looking skin," they say.

One of Lancôme's color-news themes goes under the heading "Maple." There are two colors for lips, cheeks, and nails—rosed maple and spiced maple; the first mauvy, the last tawny. Both are neutral and keyed to this year's clothes.

Beauty '77 trends: fast, easy treatments; natural makeup

Orlane divides its attention among "6 Carats," an ombré color scheme that "captures the brilliance of diamonds," according to Susan Winer, director of creative services. What that means: All the colors have a built-in iridescence.

Orlane's new treatment products come under the name Ligne Fondamentale, which is geared to the normal-skin woman. The Ligne Fondamentale system includes: 1. Purifiant Fondamentale, an alcohol-free cleansing solution that lathers lightly, rinses off with water, and has built into it the skin-toner step. 2. A day-and-night cream, Emulsion Fondamentale, containing a sun filter and "Cytochrome C," which, according to Orlane, has a stimulating effect on cell oxygenation. 3. An exfoliating cream—Crème de Gommage Fondamentale—helps dead surface cells to slough off.

Fabergé had rave reaction to its Babe fragrance, launched last year and personified by Margaux Hemingway, according to Louise Caputo, Fabergé vice president. Fabergé is following the fragrance success with a new line of products that have the Babe scent. A peach travel case contains a Babe wardrobe: cologne, bath oil, body lotion, bath soap, and talc . . . plus room to store your own beauty aids. A quarter ounce of the fragrance now comes in a crystal bottle, with a gold metal case that can be monogrammed.

Taking a tip from the consumer movement, Frances Denney promises not to oversell its products. "We'll say what the product will and won't do," promised Bill Fine, the new president. "And we won't insist on ten-step beauty treatments, if women want products that work quickly. Sunscreens are going into our products, because

(Continued on page 356)

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ACCESSORY DETAILS

Page 70: See page 280 for information on fur coat and body suit. **Pages 280-281:** Halston for Ben Kahn fox coat, about $10,000. Matching boa, about $2,000. Ben Kahn at Cartier; Nan Duskin; Saks-Jandel; Creed's of Toronto. Halston's cashmere body stocking, $250 and matching tunic, $235. To order at Halston Ltd. Boots by Campione. **Page 284:** Calvin Klein. Cashmere coat, about $250. Silk charmeuse blouse (Y. Nishida), about $130. Wool pants (Anglo), about $88. Bergdorf Goodman; Kaufmann's; Hudson's; L.S. Ayres; Famous-Barr. Calvin Klein shoes. **Pages 286-287:** Julio silk chiffon dress, about $650. Martha; Garfinckel's; Frances Wright; Miss Jackson's; Balliet's; Lou Lattimore; Neusteters. Mikimoto pearl earrings. Silk flower necklace by Muriel Rosmarin. Henri Bendel; The Twenty-Four Collection, Miami; Bullock's, Century City. M&J Savitt bangles, at Bergdorf Goodman. Pantie stockings, Hanes. Sandals by Arsho for Shoe Biz. Shoe Biz at Henri Bendel. **Pages 288-289:** *Left:* Paul Cormack. Rayon chiffon dress, about $200. Bloomingdale's; Back Street, Beverly Hills. Rafael Sanchez necklace. . . . *Right:* Norma Kamali for Kamali. Rayon and nylon lace dress, $672. At Kamali, N.Y. and Beverly Hills. Cara Croninger necklace with pendant and clear bangles. At Artwear. Gold cuff, Patricia Von Musulin. Hanes pantie stockings. Shoes, Arsho for Shoe Biz. Shoe Biz at Henri Bendel. **Pages 290-291:** Donna Karan and Louis Dell'Olio for Anne Klein & Co. Cap sleeved sweater, about $100. Cardigan, about $170. Both sweaters of mohair/nylon/wool. Skirt of wool/rabbit's hair/nylon, about $150. Saks Fifth Avenue; Filene's; Kaufmann's; Rich's; Higbee's; Hudson's; Famous-Barr; I. Magnin. Ted Muehling necklace at Bergdorf Goodman. **Page 292:** Cotton and wool T-shirt, about $6. Unique Clothing Warehouse. Knit muffler by Elsie Crawford of Los Angeles, at Kruger Gallery; Bullock's. **Page 294:** Loré Lingerie. Blue silk crêpe satin teddy with peach floral print and peach lace trim. About $70. Bergdorf Goodman; Rich's; Bullock's. Earrings, Mikimoto. **Page 296:** André Laug. Rayon and nylon lace dress, about $1300. To order, Elizabeth Arden Salons. At Nan Duskin; John Baldwin; Holt Renfrew of Canada. Cara Croninger necklace, at Henri Bendel; Bottega Glaseia. Longines watch. Lanvin hair comb. Pantie stockings by Christian Dior. Casadei sandals, at Lord & Taylor, N.Y. Men's suit, Yves St. Laurent. **Page 297:** Albert Nipon. Floral viscose blouson dress, about $260. Mid-October, Bonwit Teller; Nan Duskin; Jacobson's; Dayton's; Bullock's. Earrings, Bill Bartholomew for Kruger Gallery. Rafael Sanchez necklace, at Bergdorf Goodman. Christian Dior pantie stockings. Geoffrey Beene sandals, at Saks Fifth Avenue. Men's suit, Lanvin by Greif & Co. **Page 314:** Hair sticks, Bonwillum. Bloomingdale's Cul-de-Sac. Terrafirma necklace. Henri Bendel. Tights, Geoffrey Beene for Bonnie Doon. Shearling boots, Geoffrey Beene. **Page 315:** Hair combs, Ronald McNamer for C.D. Peacock, Chicago. Cathe Linton bangles. Pantie stockings, Le Bourget. Henri Bendel. Geoffrey Beene sandals, at Saks Fifth Avenue; Neiman-Marcus. **Page 328:** Terrafirma bangles. **Page 329:** Gianni Versace for Beged-Or. Suède drawstring pants, about $198. Matching overshirt, about $288. Altman's; Ultimo; Balliet's; Frost Bros. Bangles: Terrafirma and Patricia Von Musulin. Belt with pendants by Cara Croninger, at Artwear. Suède boots by Yves St. Laurent. Bloomingdale's; Frederick & Nelson. **Page 330:** *Below:* Sandals, Halston for Garolini. **Page 331:** Portfolio by Perry Ellis. Pink mohair and acrylic sweater. Danskin Orlon tights. **Page 332:** Bonnie Cashin for Philip Sills. Suède pants. About $200. Jacobson's; Neiman-Marcus; Frederick & Nelson. Necklace, Angela Valerio. Gloves, Bill Kaiserman for Rafael. Boots, Campione. **Page 333:** Kasper for JL Sport. Grey flannel pants. About $86. Bloomingdale's; Woodward & Lothrop; Rich's; Claire Pearone. **Page 334:** *Top left:* Oatmeal sweater by Carol Horn Knits, about $80. Lord & Taylor. Basile brown wool tweed pants. About $129. Bergdorf Goodman; Neiman-Marcus; Liberty House, Hawaii. Necklace by Angela Valerio. Belt, Tess Sholom for Tess Designs. . . . *Right:* Earrings, Judy Booth. Terrafirma bangles. **Page 335:** Mario Valentino designed by Muriel Grateau. Black suède overshirt and matching pants, about $1250. Bergdorf Goodman. Necklace, Antonia Polizzi. Boots, Jean Rimbaud. **Page 336:** *Above left:* Avanzara by Adrienne Vittadini. Mid-Nov., at Saks Fifth Avenue; Marshall Field; Famous-Barr; Sanger-Harris. Hair ornament by Trifari. Trimfit pantie stockings. . . . *Above right:* Beene Bag. Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Famous-Barr. Bonwillum hair comb. Tie at neck by Rosemary Peck. Bag, Bowman Trading Company. Henri Bendel. Calvin Klein sandals. . . . *Below left:* Bogner. November, Saks Fifth Avenue, N.Y.; Snow-Country, Rochester; Willis' Ski Shop, Pittsburgh; Nordstrom. Omega watch. Gloves, Bill Kaiserman for Rafael. Xavier Danaud boots. . . . *Below right:* John Kloss for Cira. Acrylic pullover and matching pants (Gloversville Mills). Saks Fifth Avenue; Hudson's; Woolf Brothers; Sakowitz; Robinson's, California. Slippers, Capezio Ballet Makers. **Page 337:** *Left:* Castelbajac. Henri Bendel; Dayton's; Ultimo. . . . *Right (from top to botom):* Sierra Designs. At Kreeger & Sons. Lothar's. At Lothar's, N.Y. and Beverly Hills. Judith Lowe. At Bergdorf Goodman; I. Magnin. Sierra Designs. At Kreeger & Sons. Hair, Alice Deacy for Xavier New York, on small photos, pages 337, 339, 341. **Page 338:** *Above left:* Pierre Cardin Knits. Bonwit Teller; Montaldo's; Lillie Rubin-South and West. Portfolio by Perry Ellis wool flannel skirt (Stillwater Mills). About $84. Altman's; Shillito's; I. Magnin. Muffler, Creations III. Bracelet, Tess Sholom for Tess Designs. Pennaco tights. Boots, Campione. . . . *Above right:* DBA by Theodore. Bonwit Teller; Snooty Hooty, Atlanta; Lou Lattimore; Neusteters; Theodore. Terrafirma cuff. . . . *Below left:* Dalton. Grey Civona Orlon and acrylic sweater. Sport & Travel, N.Y.; Halle's; Neusteters; Bullock's. Drawstring pants by Reminiscence. Bonwillum hair comb. Watch, Longines. Watch strap, Hadley Kalbe. . . . *Below right:* Courrèges, New York and Palm Beach. Trussardi gloves. Leg warmers, Danskin. Boots, Campione. **Page 339:** *Left:* Roberta di Camerino, New York; Atlanta; Palm Beach. La Bagagerie belt. . . . *Right (from top to bottom):* Sierra Designs. At Kreeger & Sons. Kayser. At The Hecht Co.; Marshall Field. Reminiscence, New York. Stevie for Cyndee. Copper pearlized polyurethane jacket (Arefab) with cotton canvas lining (Walden Textiles). Saks Fifth Avenue. **Page 340:** *Above left:* Carola Polakov. Grey cotton velours and polyester dress (Dan River). Henri Bendel; Bullock's; Jim Elle, Marin County, San Francisco. Coyote fur vest, Kasper for Louis Milona. About $2,200. Bergdorf Goodman; Blum's-Vogue, Chicago; *(Continued on page 356)*



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BEAUTY COLLECTIONS

(Continued from page 353)

women need them. We're not interested in fads; we're concentrating on style."

Example of the new approach: Truly Natural Face Color, a sheer foundation in six shades that provide enough coverage to blend uneven skin tones, and has more moisturizers than color pigment. "It makes you look good," said Mr. Fine. "That's as far as we'll go with our claim."

The news at Germaine Monteil starts with "ColorFest" makeup: warm, rich fall colorings in pencil, wand, and stick form, which get color onto skin in a simple, easy way. There are lip pencils to color lips and to outline them, Regime Lip and Cheek Sheer Sticks for both cheeks and lips (including Germaine Monteil's Uni-Color stick, which has no color in the case but transfers "personalized" color to skin). Plus, eye color: Regime Eyeshadow Sticks.

And the most important "stick" of all is the lipstick-size Eye Makeup Remover Stick, which takes everything off. Among other things, it is designed to remove waterproof mascara. Everything is under the Germaine Monteil Regime label, and according to Ann Walsh, Germaine Monteil's executive vice president, " . . . is for the woman who cares about her looks but doesn't want to spend her life fussing over them" . . . which just about sums up the attitude in the beauty business this fall. ▽

LOVE MEN

(Continued from page 350)

woman, or jodhpurs and boots. She had this brother who shot her dolls and a mother who was soft-spoken and also pretty and made chocolate cakes with hard orange icing and a father who was a banker who had meant to be a piano player and who drank a lot. I don't think her parents were very happy. She was half-so. She was always too bright for the worlds she lived in, a semi-scholar, a Goucher College graduate in days when Southern white women became (1) great horsewomen and (2) wives and mothers. She was both; rather, all three: horsewoman, wife, mother; but there was in her always a sense of something missing, of a part unused. She was a spoiled woman but did not mean to be so, an idle one, by today's standards, and did not mean to be that either. One always felt that her intentions were better.

She had had, she said often towards the end, a gay life, very gay, and two fine husbands, very fine, and a nice family, no regrets. Yet she always urged me to have more, to use the brain for which she and God were partially responsible. There was nice pride in that and just a very small bit of wistfulness. But she was not a woman for whom to feel sorry; she didn't invite that. Always, she had a habit of deflecting any sympathy with a stubborn coquettish arrogance. I did love that about her. ▽

ACCESSORY DETAILS

(Continued from page 355)

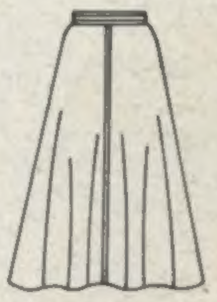
Schlampp's, Minneapolis. Rosemary Peck bangles. Barbra Scott tie at waist. Tights, Geoffrey Beene for Bonnie Doon. . . . *Above right:* Portfolio by Perry Ellis. Cotton poplin vest and pants (Verron). Bonwit Teller; Filene's. Muffler, Elliot Gant for Handcraft. Trussardi gloves. Bag by We Two. Castelbajac boots. . . . *Below left:* Christian Aujard. Barney's International Shop; Loretta Blum, Dallas. Gloria Sachs wool challis skirt (Liberty of London). About $130. Saks Fifth Avenue; Kaufmann's; I. Magnin. Suède head band by Elegant Belt. Jean Rimbaud boots. . . . *Below right:* Mic Mac. Bloomingdale's; Filene's; T. Edwards; Dayton's; Bullock's. Cesarani cream wool sweater. About $80. Lord & Taylor; I. Magnin. Gloves, Bob Lee for Hunting World. Boots, Joan and David. **Page 341:** *Left:* Bill Atkinson. Lord & Taylor, N.Y.; Rich's; Lillie Rubin-South & West; Carriage Trade, Cincinnati; Bullock's; Miles n' Miles, Sacramento. Cara Croninger necklace. At Artwear; Obelisk Gallery, Chestnut Hill, Mass. Calvin Klein sandals. . . . *Right (from top to botom):* Forecaster of Boston. Polyester and cotton jacket (Reeves). Macy's, N.Y.; Hudson's; Famous-Barr; Bullock's. Calvin Klein. Polyester and cotton raincoat (Folio III). Lord & Taylor; Marshall Field; Bullock's. Burberrys. Bloomingdale's; Higbee's; Jacobson's; Marshall Field. Judy Scates for Raincheetahs. Qiana trench coat (Klopman Mills). Garfinckel's; Lillie Rubin-South and West; Balliet's. **Page 342:** Shawl, Geoffrey Beene for Jewel Case. Bangle by Gindi Jewelry. Belt by Elegant. **Page 343:** Copper belt by Elsie Crawford of Los Angeles. At Kruger Gallery; Bullock's. Ivory bangle, at Grove Gallery.

VOGUE PATTERNS *(Other views, yardages, details: pp. 342-343)*



9900





1736

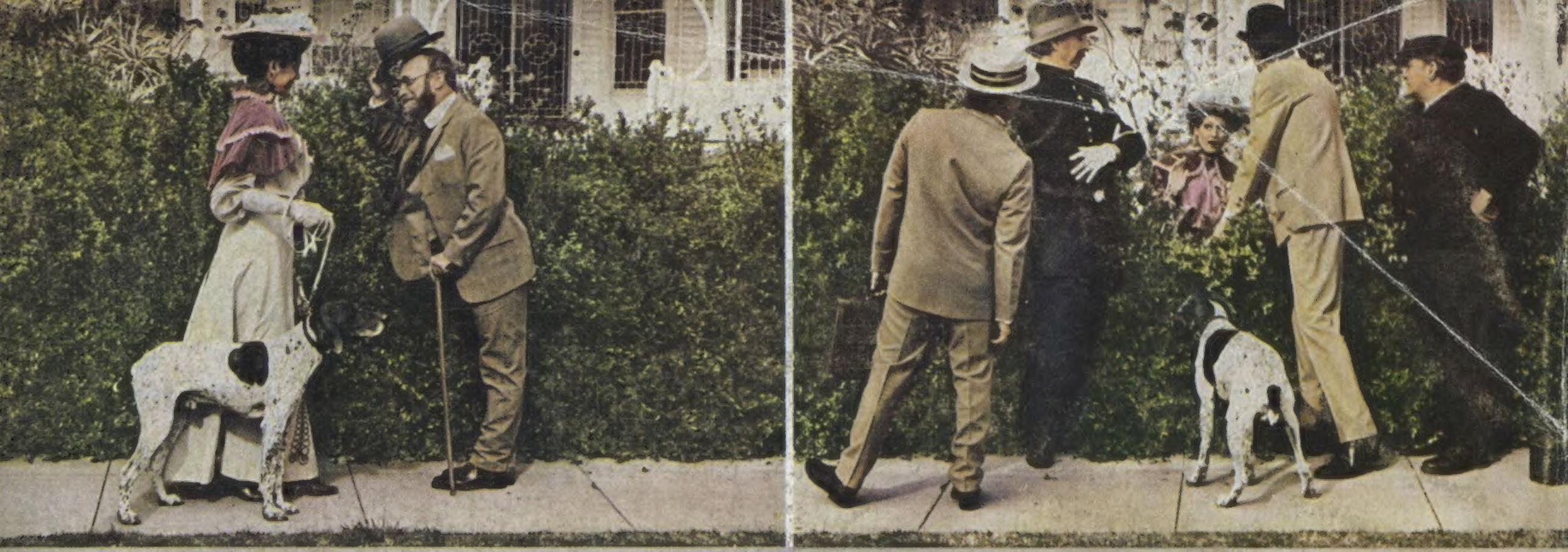
The pullover dress. Vogue Pattern 9900. Sizes 8-16. For size 10: 2⅛ yards. 60/62" fabric. $3.50; in Canada, $3.85. **The two-piece dress.** Vogue Pattern 1736. Sizes 8-16. For size 10: 6½ yds (3⅛ top, 3⅜ skirt). 40" fabric. $7.50; in Canada, $8.25. Piecing required on skirt.

The wine sat there and the Smirnoff flowed. Amusing.

But not terribly surprising. Smirnoff (a long-time member of Europe's elite) had found its way to the dinner table. The Smirnoff Bullshot (with bouillon and lime wedge) tastily complemented proper food, and the Smirnoff Spritzer (soda water and a twist) didn't take over the way the more forceful wines play with your palate. It was a delicious evening. Impeccable. Crystal clear. Memorable.

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Slimmer than the fat cigarettes men smoke.

Fashions: Michel Hrnjak for R.E.F.

16 mg. "tar," 0.9 mg. nicotine av. per cigarette, FTC Report Dec. '76

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.